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THE STUDIO OF MR. HENRY W. RANGER.

No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.

The
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A CO-OPERATIVE STUDIO BUILDING.

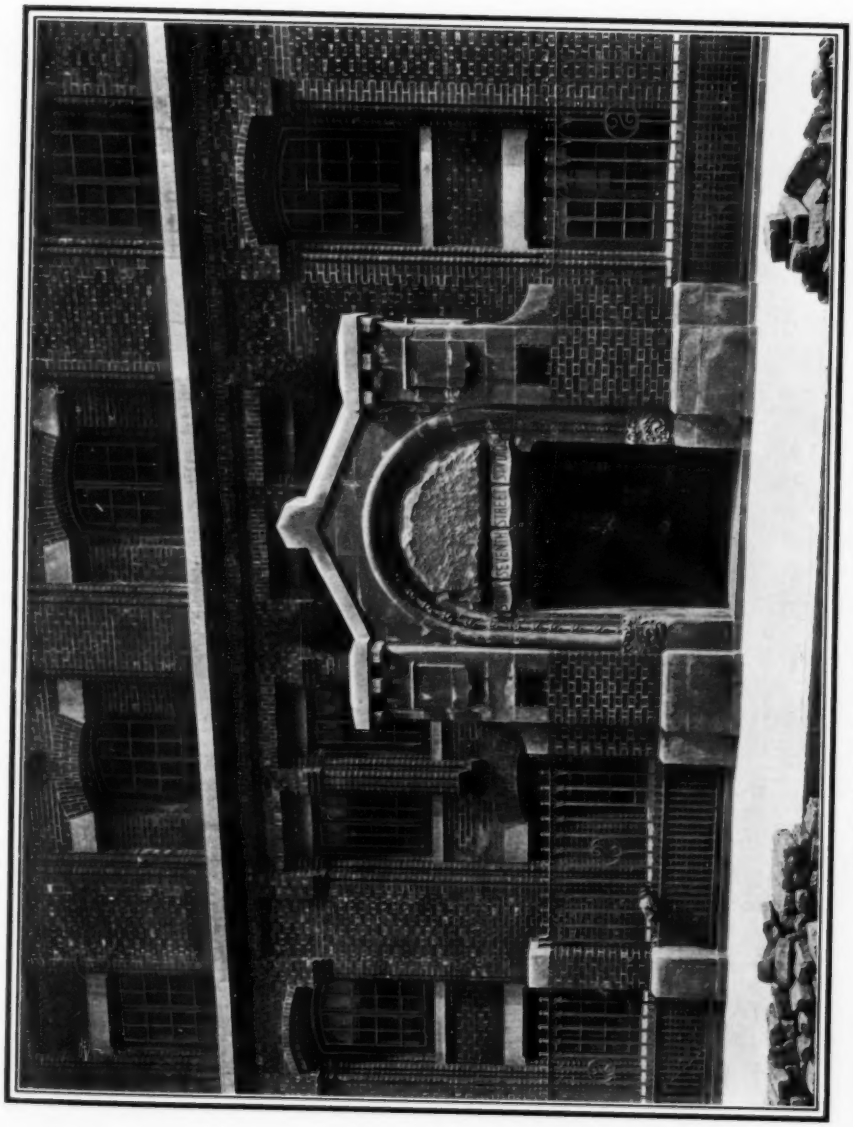
NEW YORK, or rather the Borough of Manhattan, is becoming more and more a city of tenements and apartment houses. At one time it contained little in the way of residential accommodations, but private residences and cheap tenements. But beginning about 1870 flats began to be introduced. At first they grew in favor very slowly. The West Side was for the earliest years of its growth a section devoted chiefly to small private dwellings. Even as late as ten years ago, almost a thousand of these dwellings were erected on Manhattan Island every year. But the comparatively small area of the island, the great and steady growth in population, and the deficiency of any adequate means of communication worked a rapid and inevitable change. Early in the West Side building movement, three-story dwellings, sixteen feet wide could be placed on the market for less than $15,000. In consequence, however, of the gradual increase in the price of land, the cost of these dwellings also increased and the number erected naturally diminished. This tendency culminated about 1900. During 1901 and 1902 there were only a little over one hundred private dwellings planned to be built in the Borough of Manhattan, and the majority were intended for such rich people, that the average cost of land and building for each of these dwellings was not less than $125,000. Of course, middle class as well as poor people were obliged to live more and more in apartment houses. So far as Manhattan is concerned, there may be later a short revival in the construction of private dwellings on Washington Heights, but obviously for the most part, Manhattan will be a vast collection of tenement and apartment houses, private dwellings being inhabited only by the rich.

As the number of apartment houses erected has increased, a

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very careful and systematic differentiation of type has resulted. An early type was the five-story flat, occupying a full lot, without any elevator and with one apartment on a floor. This was succeeded by another kind of five-story building, erected, if possible, on a little more than one lot, also without an elevator, and containing two apartments running through from front to rear on each floor, one of the worst types of living accommodation that has ever been erected in large numbers in a great city. At this period the elevator apartment houses were better arranged, but were much more expensive, because every house that had an elevator was obliged to supply its own power. But the introduction of electric elevators about six years ago with power derived from the street brought about important changes. Elevators were cheapened, but in order to pay for them a larger number of tenants were necessary, so that the average area on which apartment houses were erected increased from one to two on three lots. At the present time, partly owing to changes in the tenement house law, the street frontage of a six-story apartment house is rarely less than forty feet, and frequently runs up to one hundred. These six-story flats always contain elevators, and the rents run from $7 per room per month to any figure you please. The fireproof apartment houses are never less than nine stories high, and rarely more than twelve. Of recent years, there has been a very large number of big fireproof apartment houses and hotels erected, which have been more carefully planned than anything of the same kind that has previously been constructed in New York, and they have been planned to meet the varying needs of a great many different kinds of people, at once as to cost, location and character of accommodation.

These buildings have been and are being erected chiefly by speculative builders for the purpose of being sold subsequently to investors, and this method of building, while it is the only method whereby houses can be thrown up fast enough to meet the enormous demand for increased living accommodation in New York, has manifest advantages, both economic and aesthetic. Of course the builder tries to supply a house and apartments, which, so far as his experience goes, is likely to appeal to the average person, and everything about the apartment is as the phrase goes, "standardized" to meet this average demand. In the belief that the average person who pays from $900 to $2,000 rent per annum for a flat wants the house to look handsome and smart, the builder spends a good deal of money in adding architectural and sculptural adornments to his building. He is particularly careful to dress up his entrance halls with gaudy marbles and pinch-beck decorations, while the finish of his drawing-rooms is often elaborate and

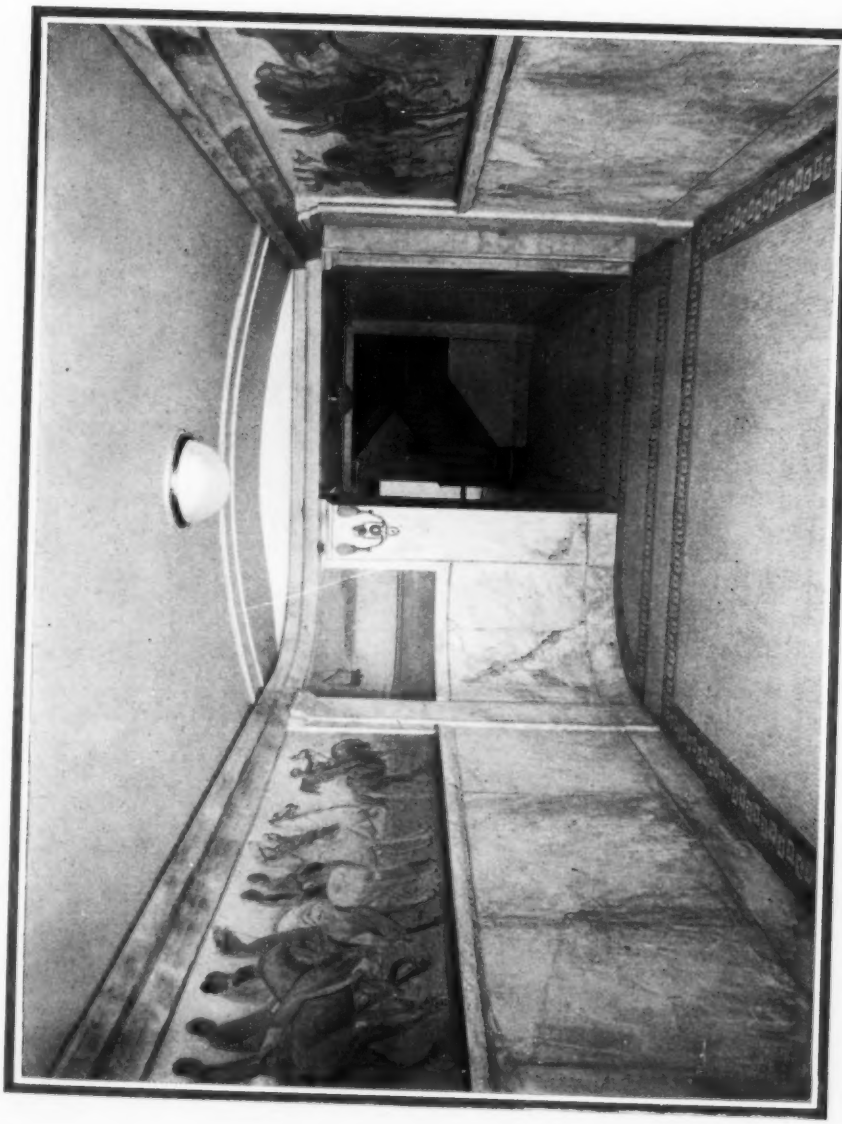


ENTRANCE TO THE CO-OPERATIVE STUDIO BUILDING.
No. 25 West 67th Street, New York City.
Sturgis & Simonson, Architects.

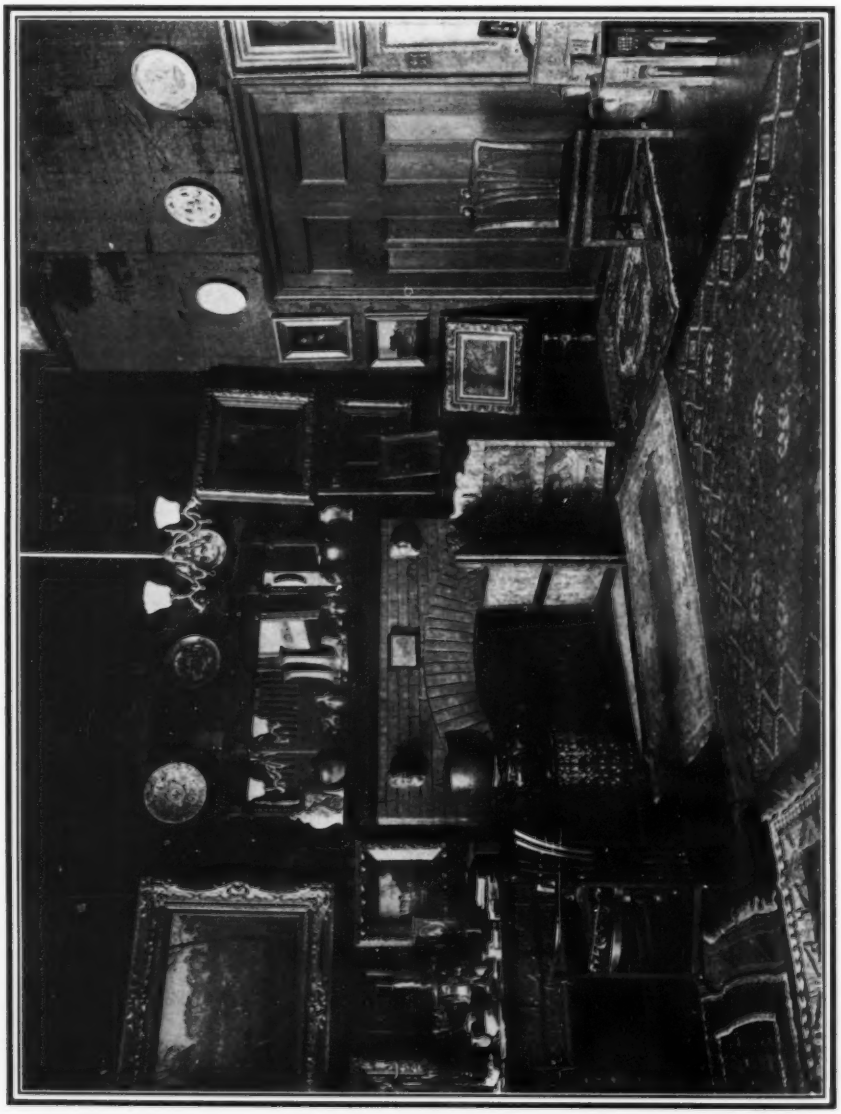
conspicuous, if not either costly or seemly. All this, however acceptable it may be to the "average" tenant, is exceedingly disagreeable to people of taste, while the plan of the apartments and the lighting of the rooms is quite as disagreeable to people who want space and comfort. In an apartment that rents for less than $2,000 the largest rooms are never more than of an ordinary size, the bedrooms are nearly always dark, and as often as not in apartments that rent for less than $1,500 the more important living rooms also receive all their lights from the courts. In all these respects the average New York apartment has tended to improve of recent years—since it has been customary, that is, to build the house on plots that contain two or more city lots, but it still remains true that these apartments are objectionable habitations, particularly for people of taste, and that as a general rule it takes a very large sum of money to rent a really spacious, comfortable, well-proportioned and good looking flat in New York.

The difficulty becomes all the greater when the special requirements of artists are added to the ordinary demands for light, space and comfort. It has always been difficult to find in New York studios that were well planned and sufficiently large, and it has been still more difficult to find attached to those studios pleasant and well-arranged living accommodations. It has never paid speculative builders to give much attention to the matter, and in the two largest studio buildings hitherto erected in the city—those at Fifty-seventh Street and Seventh Avenue, and at Fortieth Street and Sixth Avenue—there are few housekeeping accommodations connected with the apartments, and the prices are very high. It is no wonder consequently that the idea has occurred to interested people of erecting a studio and apartment building, especially although by no means exclusively for the use of artists, and it is natural also that a very particular effort should be made to secure for the appearance and the arrangements of the rooms in this building advantages in the way of space, light and planning, which are denied to the rooms of the average apartment house of the same grade. One of the interested people to whom the idea occurred was Mr. Henry W. Ranger, the well-known landscape painter, and he cherished it for many years before he had the chance to realize it. About two years ago, however, he succeeded in interesting in the scheme several other well-known artists, and a co-operative society was organized in order to finance the project Mr. Ranger became president of the society, Mr. V. V. Sewell, vice-president; Mr. Jules Turcas, treasurer, and Mr. Louis Paul Dessar, secretary. Other stockholders are Allan Talcott, Childe Hassam, Sidney Smith, Edward Naegele and Frank V. Dumond.

To find an entirely satisfactory location for a building of this



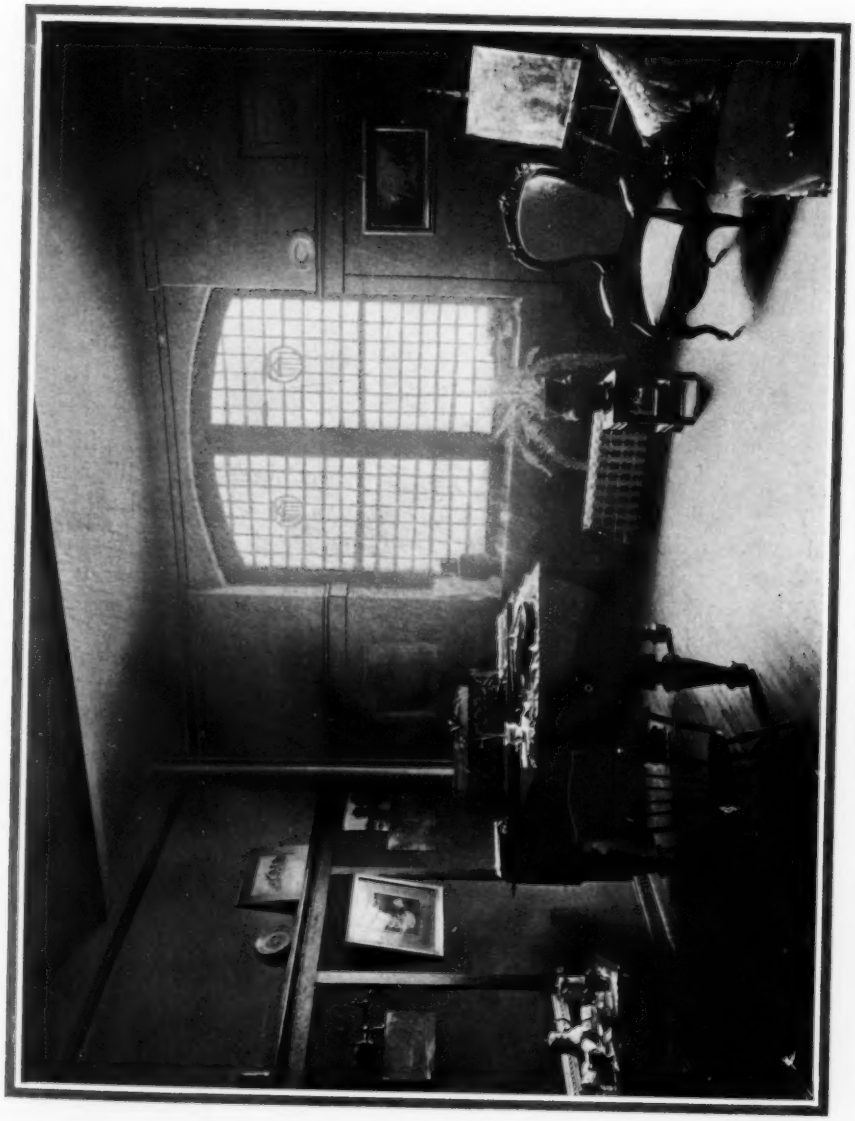
ENTRANCE HALL OF THE CO-OPERATIVE STUDIO BUILDING,
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THE STUDIO OF MR. HENRY W. RANGER.

No. 25 West 67th Street, New York City.

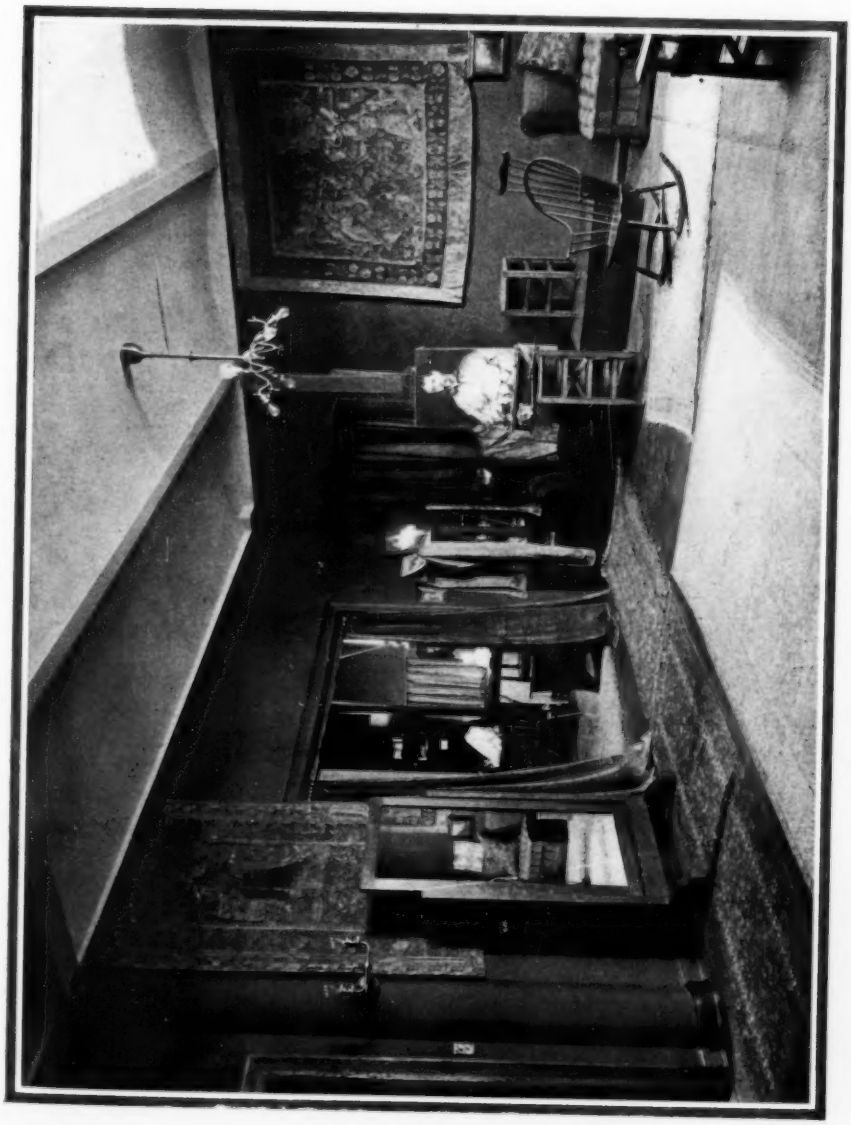
Sturgis & Simonson, Architects.



APARTMENT OF MR. B. H. SIMONSON.
No. 25 West 67th Street, New York City.
Sturgis & Simonson, Architects.

kind was not an easy matter, for the requirements were many and various. The absolutely essential requirement was, of course, that unimpeded access should be obtained to the north light, and that this access should be placed beyond the reach of subsequent interference. It was necessary consequently, either, to place the building on the south side of a broad street, or in case it was situated on the north side of the street to have some assurance that the buildings which backed up against the studio building were and were to remain low buildings. The best way to obtain this assurance was to buy immediately south of a street the buildings of which were restricted to private dwellings. Such a street was found on the north side of Sixty-seventh Street, between Central Park West and Columbus Avenue, and a site on this street had many additional advantages. In the first place it was comparatively central, which was a very desirable qualification for artists. In the second place it was convenient both to elevated and subway stations, and to several important lines of surface cars. Finally it was in the immediate vicinity of Central Park, which recommended it to a family in which there were young children. These various advantages are serving to make this vicinity perhaps the most important center of large apartment houses in New York City, and it is a tribute to the intelligence of the people who decided the details of the plan that a location at once so accessible, so pleasant, and so well adapted to the peculiar needs of a studio building was found. The restriction to private residences of the buildings at the back on the south side of Sixty-eighth Street runs, indeed, for only twenty-five years, but Americans rarely plan for a much longer period than that. The artists of 1930 will have to take care of their own light.

But even more important than the location of a studio building is its plan, and it is the plan of the studio building on Sixty-seventh Street which gives it its unique character. The general idea of this plan which had long had a lodging in Mr. Ranger's head, consisted in recognizing the advantage of uniting what is known as a duplex or two-storied apartment with a studio apartment. One of the necessities of a well-lighted studio is height; its ceiling should be perhaps twice as high as that of an ordinary room. But to make the whole floor of a flat—the bedrooms, dining and service rooms as high as the studio would mean a tremendous waste of space, which could be paid for only by the exaction of very high rents. The most economical way of combining a good high studio with an economical disposition of space would be to make the studio apartment two-storied in the service and living portions, and only one-storied in the space devoted to the studio. Of course this idea is not original with the designers of the build-

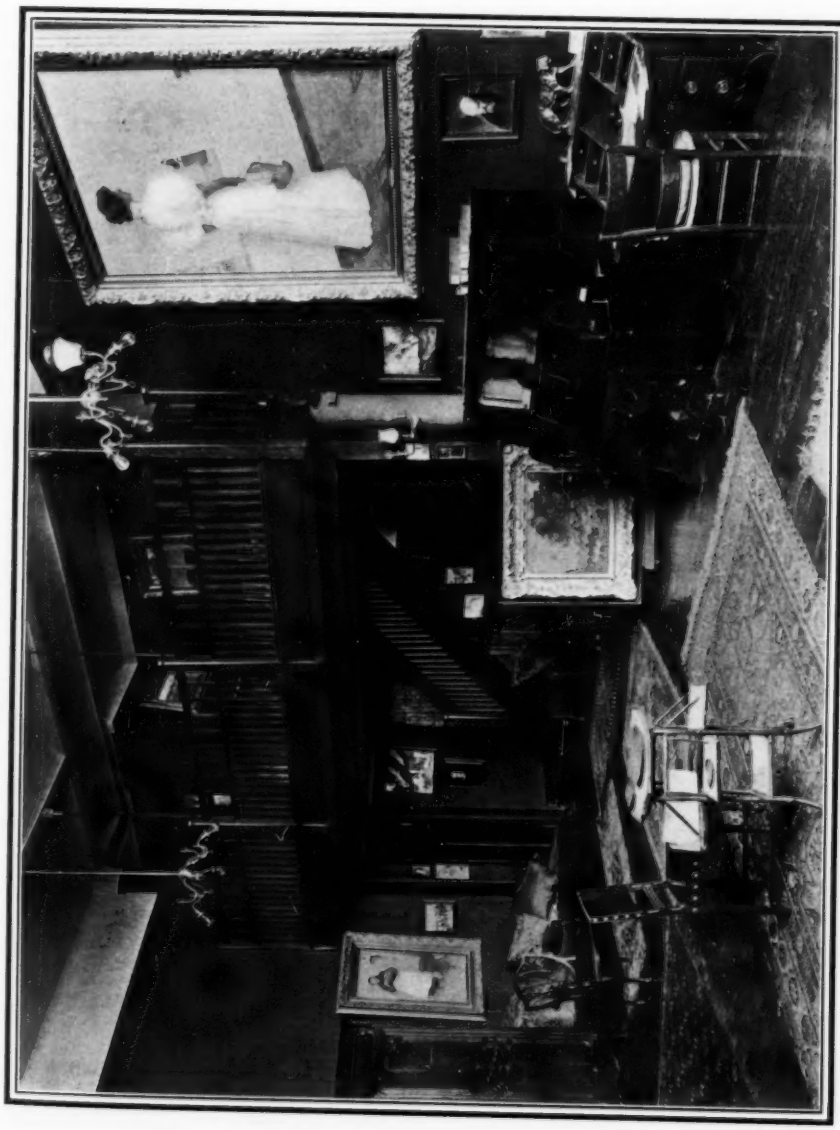


THE STUDIO OF MR. ROBERT VONNOH.
No. 25 West 67th Street, New York City.
Sturgis & Simonson, Architects.



THE STUDIO OF BESSIE POTTER VONNOH.

No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.



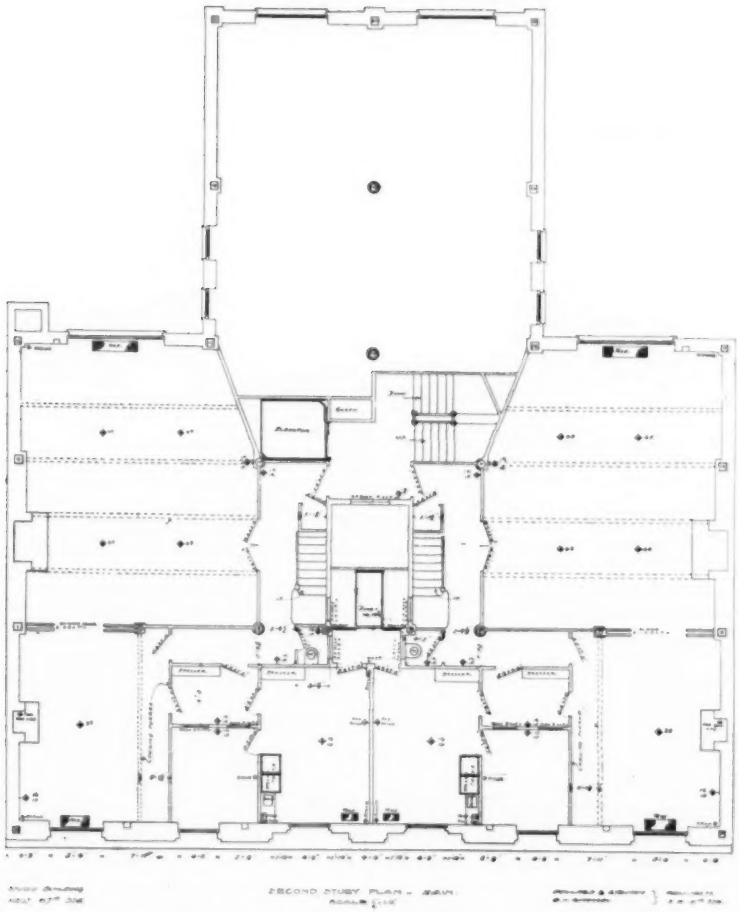
THE STUDIO OF MR. LOUIS PAUL DESSAR.
No. 25 West 67th Street, New York City.
Sturgis & Simonson, Architects.

ings we are now describing; it has been used before in the planning of studios both in New York and Paris, but if it has ever before been carried out so consistently and with such advantages in the way of area and opportunity, the instance of it has not yet come under our notice.

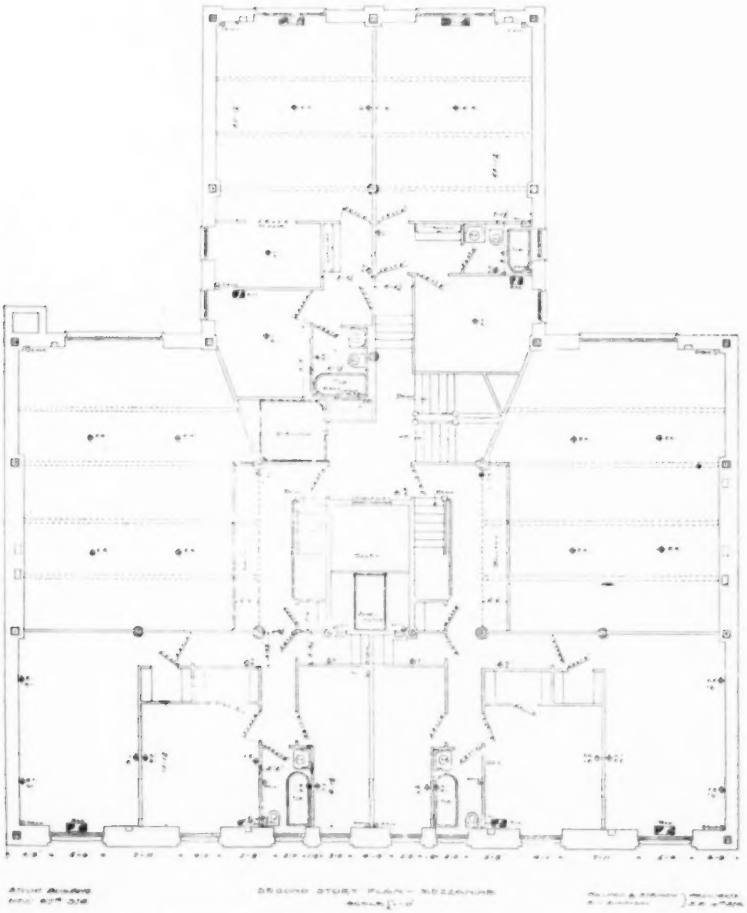
It had been originally intended to erect the building on a fifty foot plot, with two duplex apartments on each studio floor—the studio, of course, to be situated in the rear, but it was found that with a lot of this dimension the plan did not work out very well, for a depth greater than fifty feet was disadvantageous to an apartment so planned, and if the house was limited to that depth, some 20 per cent. of the lot, which under the law could be occupied by the building would be wasted. It was found, consequently, that a very much more economical plan could be drawn by increasing the size of the plot to seventy-five by one hundred, and by combining with the major duplex apartments, a series of smaller apartments without kitchens and with studios of lower height. The plan as finally adopted figures out something as follows. The building contains in the front two duplex apartments on each of seven floors. Counting the height of the studios, which is eighteen feet, as one floor, it is seven stories high, but counting each studio apartment as containing two floors, it is fourteen stories high. Each of these apartments measures roughly speaking, thirty-seven and a half by fifty, running through from front to rear, and occupying the whole of the front, but not the whole of the rear. The portion of the rear which is occupied, and which gets the light contains the studio, a room of (for New York) truly magnificent dimensions. The front is occupied by the dining-room, study and kitchen. But in addition to the two duplex apartments on each floor of the front part of the building, there are also two smaller one-story apartments in the rear. These apartments occupy what might be called an extension at the center of the building at the back and run out some thirty feet beyond the rear line of the large studios. They contain two rooms and a bath on one side and three rooms and a bath on the other. The largest room in these smaller apartments is also supplied with studio lights, but its height is neither so great as that of the studio in the larger apartment, nor so small as that of the dining-room in the larger apartment. It measures, somewhere in between, so that the fourteen floors in the front are equivalent to some ten floors in the rear. There are consequently three different levels in the floors of the building, the level of large studio, the level of the mezzanine floors belonging to the large studios, and the level of the rear apartments. Altogether it is an extremely economical and ingenious utilization of the available space.



DINING-ROOM IN THE APARTMENT OF MR. LOUIS PAUL DESSAR.
No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.



SECOND-STORY PLAN, MAIN FLOOR.
No. 25 West 67th Street, New York City.
Sturgis & Simonson, Architects.



SECOND-STORY PLAN, MEZZANINE FLOOR.
No. 25 West 67th Street, New York City.

Sturgis & Simonson, Architects.

On the advantages of these larger apartments for artists, one scarcely needs to dwell. The studios are spacious, airy and excellently lighted; the service and living rooms are all of good size, and obtain outside air and light; and these advantages will not be taken from them, even should buildings equally as tall be erected on either side. The interior arrangements are compact and convenient. As will be seen from the plan the second or mezzanine floors have separate entrances from the elevator halls, these entrances leading to a balcony opening on the studio, and in case any large entertainment is being given such separate entrances are very useful, for guests can enter on the second floor, disrobe and come downstairs to the large room without any entanglement or interference with the guests that have already arrived. Consequently, while the apartments are designed particularly for artists, they would make very pleasant and convenient habitations for anybody who could appreciate the advantage of having such a fine spacious room as the big studio to inhabit and decorate. The limitation of the apartments is, of course, that they can be used by small families only. There are only four bedrooms to each suite, including the servant's bedroom at the top of the house. An apartment of the same superficial area, erected by a speculative builder would, of course, distribute the space differently, but a building erected for a special purpose, as has been the one under consideration can afford to ignore the average requirements.

The finish of the rooms and halls of this studio building is as different from those of the ordinary apartment house as is its plan; no money has been wasted on useless and tawdry decoration. The entrance is plain and is attractive by reason of its simplicity and excellent proportions. The hallway on the ground floor is narrower and much less ornate than those ordinarily provided, but its bareness, relieved only by a decorative frieze painted by Mr. V. V. Sewell, is just what a man of taste would want; and so it is with the elevator hallways above. They are of much the same economical simplicity as the hallways, say of a college dormitory, and if marble and Lincrusta-Walton are conspicuous by their absence in the common passage ways, so is machine-made trim from the woodwork of the interiors. The wood used for this trim is stained oak and the mouldings are of the simplicity with the visitor finally comes to expect. The design of the mantelpieces is not as well-proportioned and appropriate as is the design of the other interior members, but these mantelpieces are at least architecturally correct and inoffensive. The ceilings also are very different from those generally in use, because they consist simply of the arches of the fireproof floor immediately above, plastered and painted so as to harmonize with the prevailing tone of

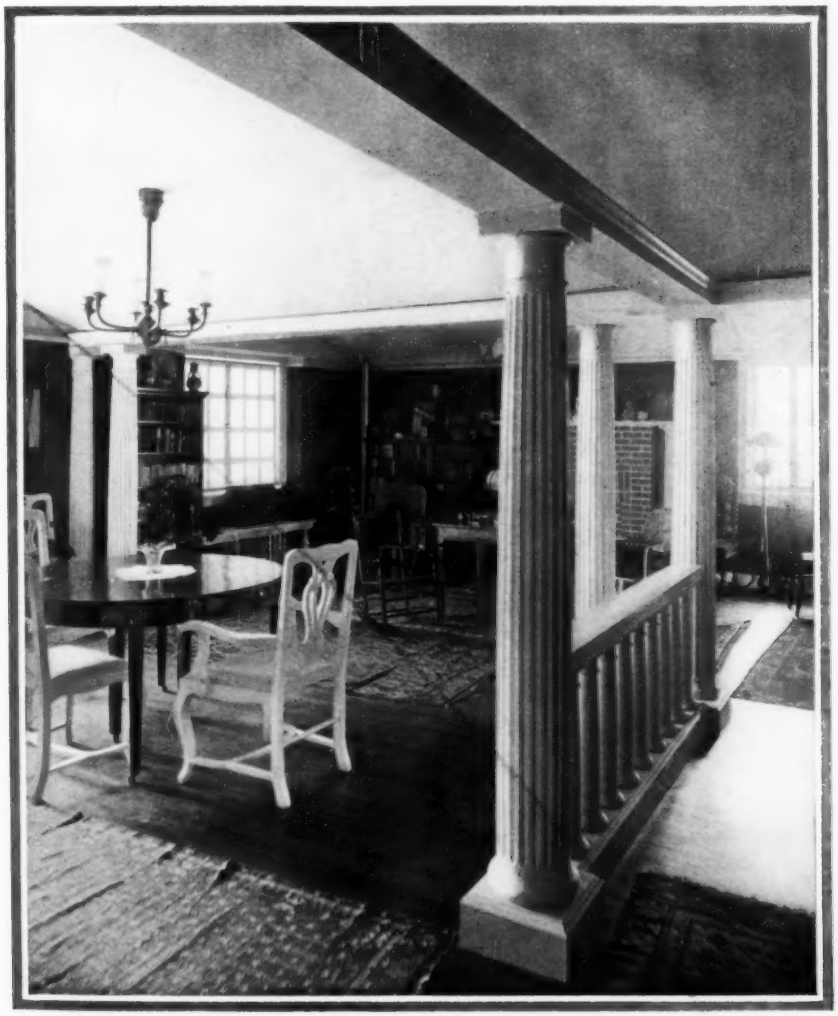


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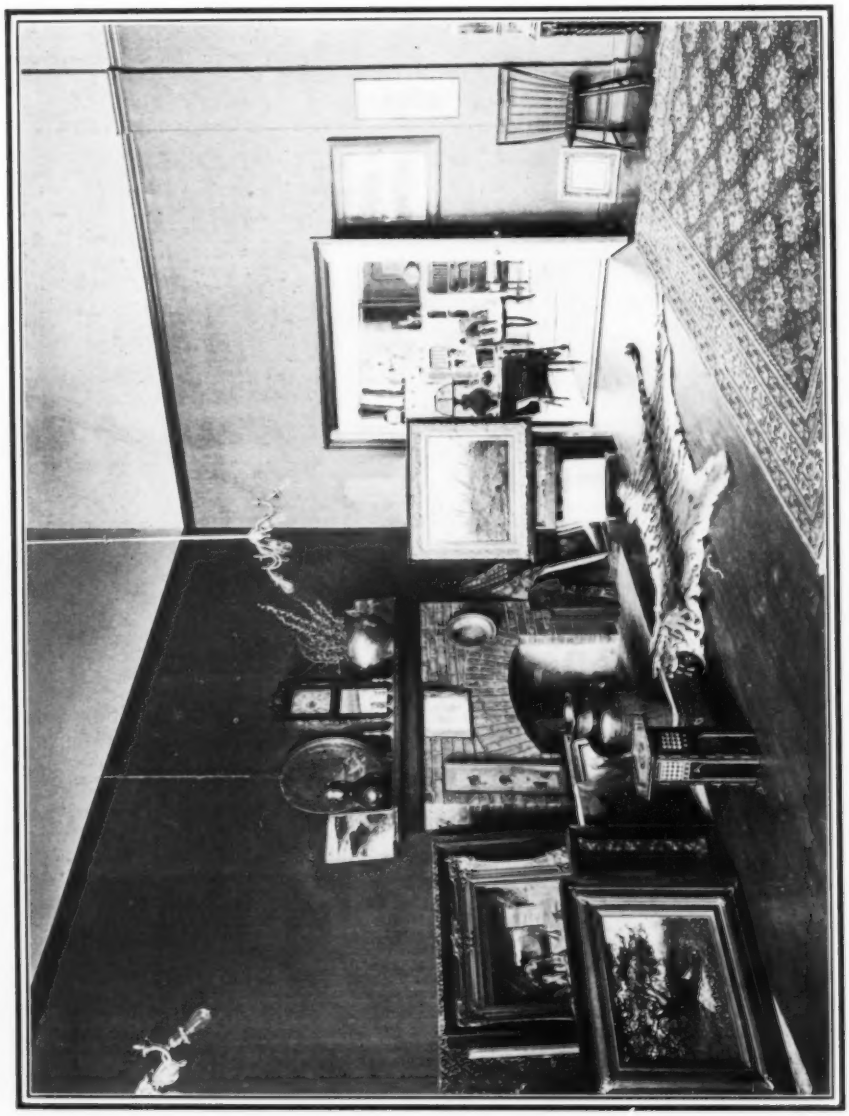
the room. As to the opportunity which the ample dimensions and abundant wall spaces of the large studios offer for the placing of furniture, and the hanging of pictures and fabrics, that may be appreciated by an examination of the appearance of some of these studios reproduced herewith. Of course the tenants of the apartments have had the advantage of coloring, arranging, and hanging their rooms to suit themselves, and very different dispositions of space have been adopted in different cases. In some instances the rooms leading off the large studio has been used as a dining-room, in other cases as a library. In some cases the partitions have remained as shown by the plan; in others, as in that of Mr. Frank V. Dumond and Mr. Jules Turcas, they have been torn out, so as to make the dining-room and library open freely into each other. So far as possible the same liberty is allowed to tenants as to stockholders. Mr. Robert W. Vonnoh's apartment, for instance, consists of two of the smaller apartments in the rear thrown into one. Of course, it is too late to take such liberties with the building now; but the tenants of the smaller non-housekeeping apartments at least have the privilege of selecting their own wall-papers and colors.

The financial aspect of the building is as interesting as its design and plan. As already mentioned the building has been financed upon a coöperative method. The stockholders pay their yearly rental dues to the original fund, and draws his dividend from the stock. The amount of their dividends will depend upon the success which the company has in renting its other apartments, and it looks as if by this plan their rents would be diminished and a fund accumulated to pay off the purchase debt. The price which these stockholders will have to pay for a large studio apartment amounts to some $2,000 a year. This is a large sum for the average artist to pay; but the price per square foot for the space, the tenant occupies, being 70 cents, is extraordinarily small, and the rents charged for the smaller apartments, $600 for two rooms and a bath, and $750 for three rooms and a bath, is less than charged for similar accommodations in apartments built in the regular commercial way. To date the land and building has cost some $350,000; and the gross rentals, making no allowance for vacancies, which the company expects to obtain is $43,000. It is stated that were the price per square foot charged in this building which is charged for living accommodations of a similar grade elsewhere, the gross rental would be $53,000, but even with the total income placed at $43,000 or less according to the number of vacancies, it will be seen that the company has a good chance of making an extremely profitable thing out of its enterprise.

It may be considered surprising that a company of artists even

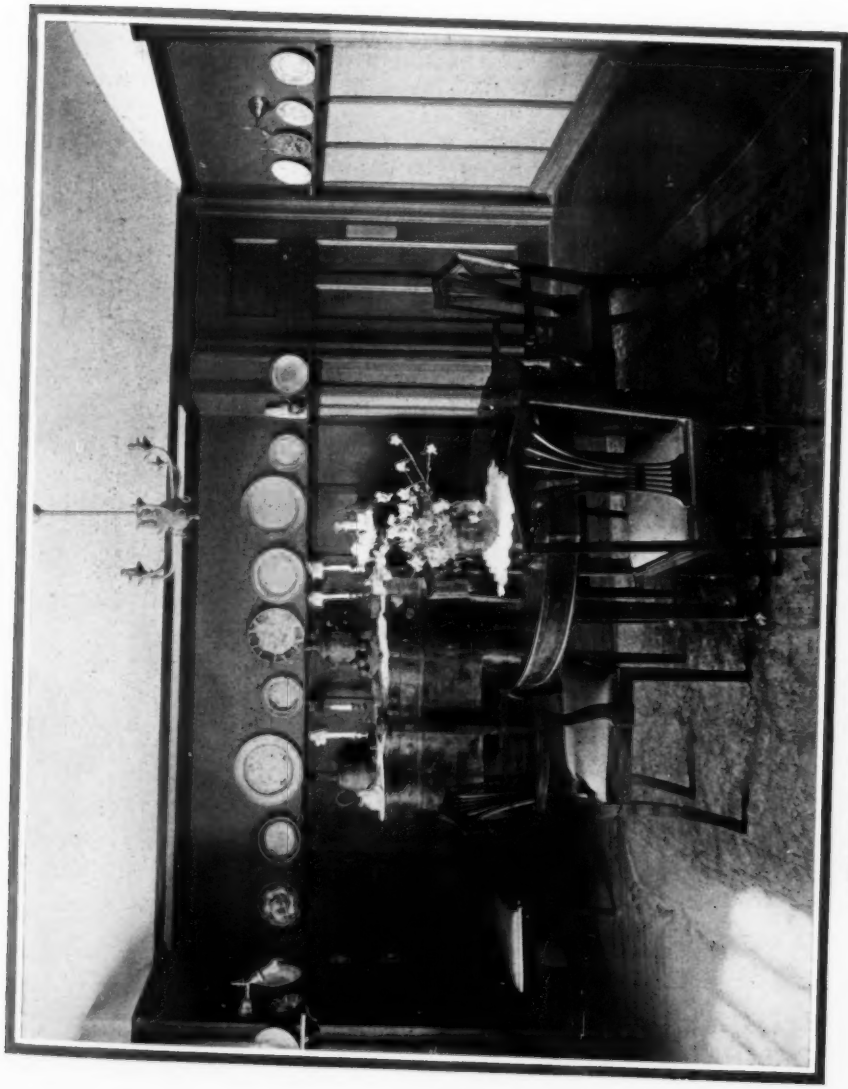


THE DINING-ROOM IN THE APARTMENT OF MR. FRANK V. DUMOND.
No. 25 West 67th Street, New York City. Sturgis & Simonson, Architects.



THE STUDIO OF MR. JULES TURCAS. Sturgis & Simonson, Architects.

No. 25 West 67th Street, New York City.



THE DINING-ROOM IN THE APARTMENT OF MR. JULES TURCAS.
No. 25 West 67th Street, New York City.
Sturgis & Simonson, Architects.

when assisted by expert professional advice should be able to place good living accommodations on the market at a cheaper price than can the speculative builders; but when the difference in financial methods is considered the explanation is simple. As a matter of fact the method of financing the ordinary commercial apartment house is very extravagant. The builder himself rarely has much capital, but carries his operation through so largely on borrowed money that he has to pay high prices for every constituent of his building. In the beginning the loan operator buys the lots at the regular price, then sells them to the builder with a loan at a very considerable advance, this advance representing the bonus on the loan, which in addition draws a fat rate of interest. The dealers who supply materials to the builder have to charge top prices because they run a risk in case the operation is a failure of being frozen out by the loan operator. If the builder is lucky, he may be able to get his building completed and rented on time, and may arrange for a good permanent loan at a lower rate of interest; but at best he has paid so many large profits to so many people that in order to get finally any profit himself he has to charge the highest possible rents. Hence it is that rich estates, the few builders who have money, or a company, such as the one who erected this studio building, have an enormous advantage over the ordinary speculative operator. The enterprise promises to be so successful that it is proposed to erect a similar building on a plot of about the same size immediately to the west of the present building.

A. C. David.

THE ARK OF S. DOMINIC.

THE only field in which the architect, the sculptor, and the painter have hitherto been able to display their respective arts in all their fullness, and in union, is that offered by ecclesiastical art. The faithful have ever called upon them to erect and embellish buildings, which were primarily houses of worship and secondarily memorial shrines; material confessions of belief and offerings of love.

As the faith is not a thing of a day, but of to-morrow and to-morrow, therefore there was time for execution on artistic lines. If one artist failed to complete the work, another could take it up and carry it on a step further, and so from generation to generation churches have been the repositories of the various and continuous expressions of artistic genius. "The style of the art often undergoes a transformation while they are pending, *pendent opera interrupta*; they proceed quietly in accordance with the transformed art. The new art taking the monument where it finds it, incrusts itself there, assimilates it to itself, develops it according to its fancy, and finishes it if it can. The thing is accomplished without trouble, without effort, without reaction, following a natural and tranquil law. It is a graft which shoots up, a sap which circulates, a vegetation which starts forth anew."*

The Ark of S. Dominic and its accompanying decorations in the Church of San Domenico at Bologna, is an illustration of the truth of these statements. It was begun in 1225 by Niccola Pisano and continued for five centuries from time to time, by Fra Guglielmo, Alfonso Lombardi of Ferrara, Nicola da Barri, Damiano de Borgamo, Michael Angelo, Terribilia, Guido and others.

The shrine was built in honor of the founder of the Friar Preachers: S. Dominic, a native of Spain, who died at Bologna on the 6th of August in the year 1221. The Brothers of his Order first placed his body in a plain tomb of simple masonry, but later, in 1225, they employed Niccola Pisano to build a tomb worthy of the ashes of their beloved Father. In conformity with this command Niccola designed and partially executed, in white marble, the existing sacophagus, adorning the front and the two sides with notable episodes from the life of the Saint. The figures are in half-relief, one foot eleven inches high. The composition on the front is divided in two parts by a statue of the Virgin Mother holding the Holy Child; and the remaining panel, on the posterior of the monument, was sculptured by Fra Guglielmo Agnelli, and illustrates not only additional scenes from the life of Dominic, but also from that

(*) Victor Hugo. Notre-Dame de Paris.



THE ARK OF S. DOMINIC.

Bologna, Italy.

of the Blessed Reginaldo of Orleans, a disciple of the Saint. At the angles or corners of the sarcophagus, Niccola placed statues of the four doctors of the Latin Church: S. Jerome, S. Ambrose, S. Augustine, and S. Gregory.

Niccola did not, however, remain in Bologna until the completion of the monument, but entrusted the finishing to his pupil Agnelli, who added the figure panels above and a cornice of



FIGURE BY MICHAEL ANGELO.
From the Ark of S. Dominic.
Bologna, Italy.

acanthus leaves and birds, upon which he placed a plain slab of wood as a cover.

The tomb remained for many years just as it was left by the two Pisan sculptors, but in the year 1469, the Dominicans, feeling that the monument was not worthy of their founder, determined to have it enriched, yet, as they were too poor to undertake it alone, and were unwilling to employ a cheap and inferior artist, they appealed to the Bolognese to contribute money for this object, and their solicitation was not in vain; the authorities of the city gave

them a sufficient sum to justify their proceeding with the work. The commission was given to Niccola de Apuglia, afterwards, in consequence of this work, called Niccola dell' Arca. He designed a pyramidal-like cover to take the place of the wooden one, which he carved in marble, devoting a number of years to the task, and placed it, although unfinished, in position in July, 1473.

It commences at the cornice, executed by Agnelli, with an elegant ascending curvature, decorated with twelve alternating rows of leaves symmetrically arranged, and divided perpendicularly at equal distances with descending fillets, which terminate in volutes that serve as bases for eight figures: S. Francis, S. Petronius, S. Dominic, S. Florian, S. Proculus, S. John the Baptist, and the holy martyrs, S. Vitali and S. Agricola. Surmounting the curvature there is an exquisite crown moulding, which acts as a bed mould for a frieze, adorned with cherubims, which in turn is surmounted by a most delicately carved cornice, and resting on this there is a candelabrum-like construction, sustaining at its apex a figure of God the Father. At the four angles of its base figures of the four great prophets: Isaiah, Jeremiah, Ezekiel and Daniel, and from the knop descends two festoons of fruit and flowers, which are held away from the stem by beautifully modelled putti. On the anterior face of this construction, standing on the cornice, there is a representation of the Blessed Lord rising from the sepulchre adored by two angels. The cover as a whole is a masterpiece of decorative art; the figures, flowers, fruit and ornaments are elegant in elaboration and execution, and it is no wonder that Niccola had added, by universal consent, to his name, dell' arca, for he well deserved the epithet.

On the death of the sculptor in 1494 some of the statues were not finished, and others not yet begun, but it so happened that Michael Angelo, on the expulsion of his patron from Florence, Piero de Medici, the unworthy successor of Lorenzo the Magnificent, made his way to Bologna, where he was kindly received by Giovanni Francesco Aldovrandini, one of the sixteen citizens then governing the city, who prevailed upon the youthful Florentine to complete the work of Niccola. He finished the drapery of the figure of S. Petronius and by some is believed to have executed the statue of S. Proculus, but it would appear, from authentic documents, that he only produced the angel on the Gospel side, which stands on the re-table of the altar below the Ark, a most beautiful figure, kneeling on one knee, in the act of adoration, and holding a candlestick in his hands; an admirable statue and in marked contrast to the one on the Epistle-side, the work of Gerolma Coltellini, a Bolognese artist of merit.

In some way, even after these great men had all expended their



CHAPEL OF THE ARK OF S. DOMINIC.

Bologna, Italy.

genius upon it, the ensemble of the monument was not pleasing, so Fra Landro Alberti in 1532 induced the Senate of Bologna to grant a sum of money to raise the tomb and place it on a marble predella, and this work was given to Alfonso Lombardi of Ferrara, a sculptor of rare ability, an ability which Michael Angelo recognized, as he called upon him to assist him in executing the statue of Pope Julius II. Alfonso sculptured on the predella historic scenes from the New Testament and from the life of S. Dominic, admirable in composition and wonderful in workmanship.

Nothing more was done to the monument for years, until in the 18th century, when the altar was embellished, after the design of Mauro Test; upon the frontal there was portrayed a representation of the burial of S. Dominic by Carlo Bianconi, surrounded by ornamental enrichments executed by Savoline and Bondard, a Frenchman. This was the last work done upon the shrine.

The chapel containing this masterpiece of mortuary art was designed by Francesco Terribilia and decorated by Triarini, Mastelleta, Guido Reni and Damiano de Bergamo. The last named artist, Italy's greatest *intarsciatore*, made the ambry, which is no longer in the chapel, it having been removed to the sacristy in the 18th century. It by no means, although extremely artistic, equals in beauty the choir-stalls of the church, which are, as far as their tarsia-work is concerned, the most admirable wood-mosaics in the world: Damiano's chef d'œuvre. The mural pictures which adorn the chapel are all excellent, but the apotheosis of S. Dominic, frescoed upon the vault above the Ark, by Guido, is the best, in fact it is one of the best paintings of this versatile artist and has all the marked characteristics of his genius. The composition, pyramidical in form, is in keeping with the proportions of the dome; the radiating light, proceeding from the dove; the symbol of the Holy Spirit, illuminates the picture so as to emphasize the three principal figures, which are drawn with exquisite ease and grace; the expression of their faces is most tender; the upraised look of S. Dominic is devotion itself; while the hands of all are endowed with wonderful beauty of form.

The foregoing has demonstrated beyond controversy that religious art offers a vast field for the arts and crafts, for in this one chapel, in a church where there are others of almost equal beauty, the architect, the decorator, the sculptor, the painter and the mosaicist, not one or two but many, were employed, not at one time but continuously, for centuries. It may be possible to cite a few examples of secular and domestic art where its expression was almost as varied, but in such cases it will be found the expression was limited by time.

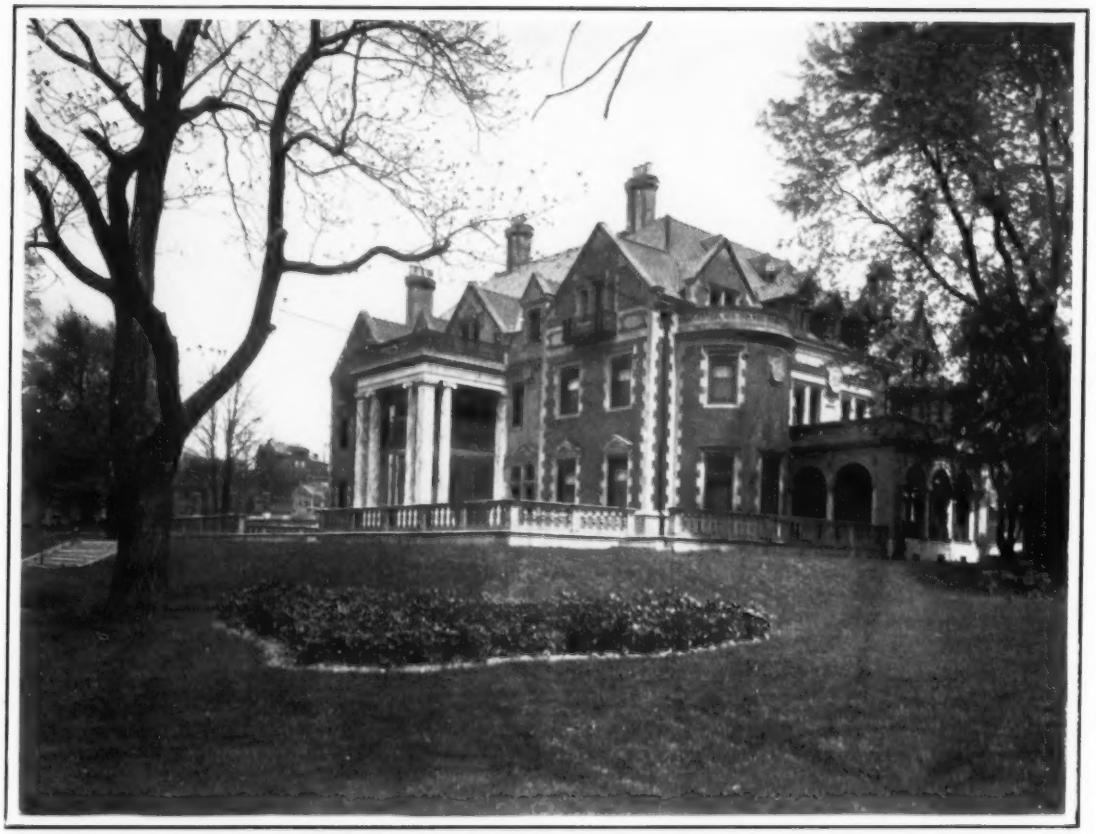
The Ark of S. Dominic is only another fact, among many proving

that religion alone has been the creator and nourisher of the arts in their grandest aspect, from which they received all their dignity. It does not militate against the truth of this dictum that the religious art of to-day is not of the highest order. There is no question but that it has suffered much from the loss of the profound devotional spirit which once pervaded its expression, and without doubt, it is too often little more than a mechanical display of a skillful imitation of the art of the dead past; or what is worse, an offensive exhibition of sentimentality and pious affectation; rather a mockery or a caricature than a just expression of the love and desire of the human soul. Nevertheless, right reason forces the conclusion that this is a momentary phase, because the religion that called into being the Ark of S. Dominic, and other triumphs of religious art, is still living and palpitating with a vigorous life, and the love that inspired its art manifestation is still a strenuous power in the world.

Caryl Coleman.



FIGURE FROM THE ARK OF S. DOMINIC.
Gerolma Coltellini.



EXTERIOR OF THE RESIDENCE OF A. R. PEACOCK, ESQ., PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.

A Pittsburgh Residence

Residence of

Alexander R. Peacock, Esq.

Pittsburgh, Pa.

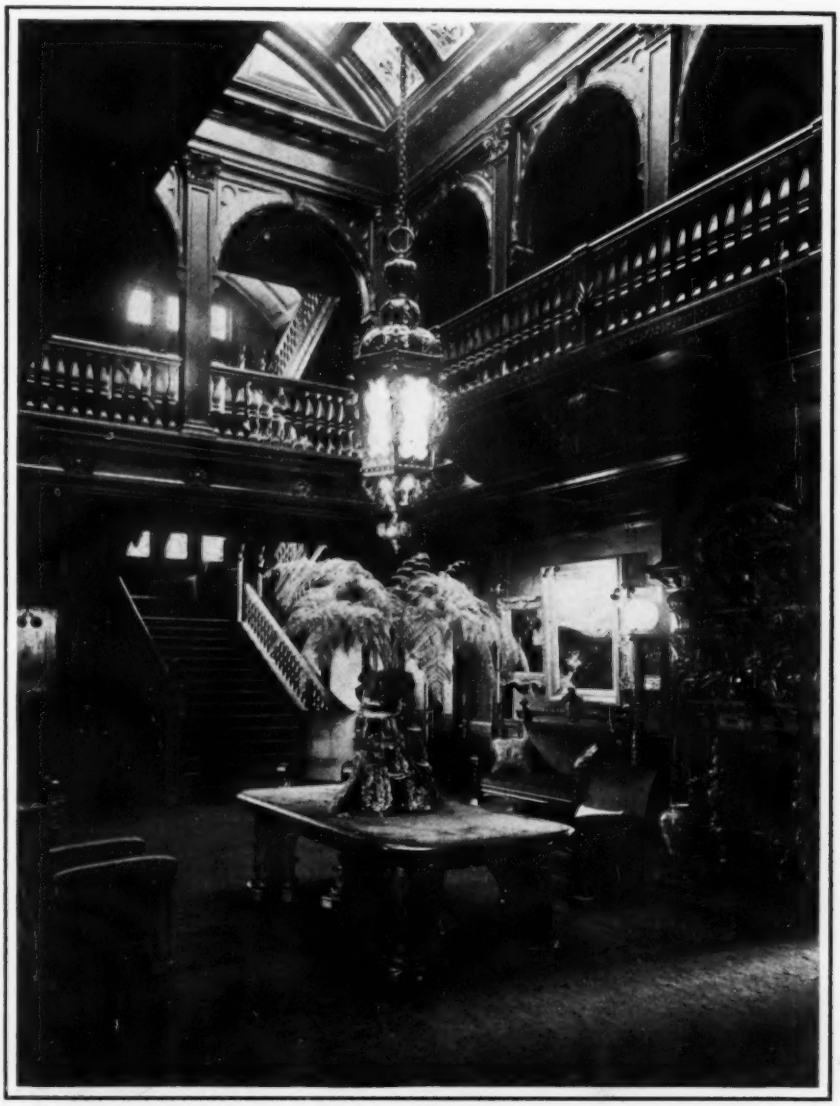
Duryea & Potter
Decorators

Alden & Harlow
Architects



EXTERIOR OF THE RESIDENCE OF A. R. PEACOCK, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



HALL OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



HALL OF THE PEACOCK HOUSE, PITTSBURGH, PA.

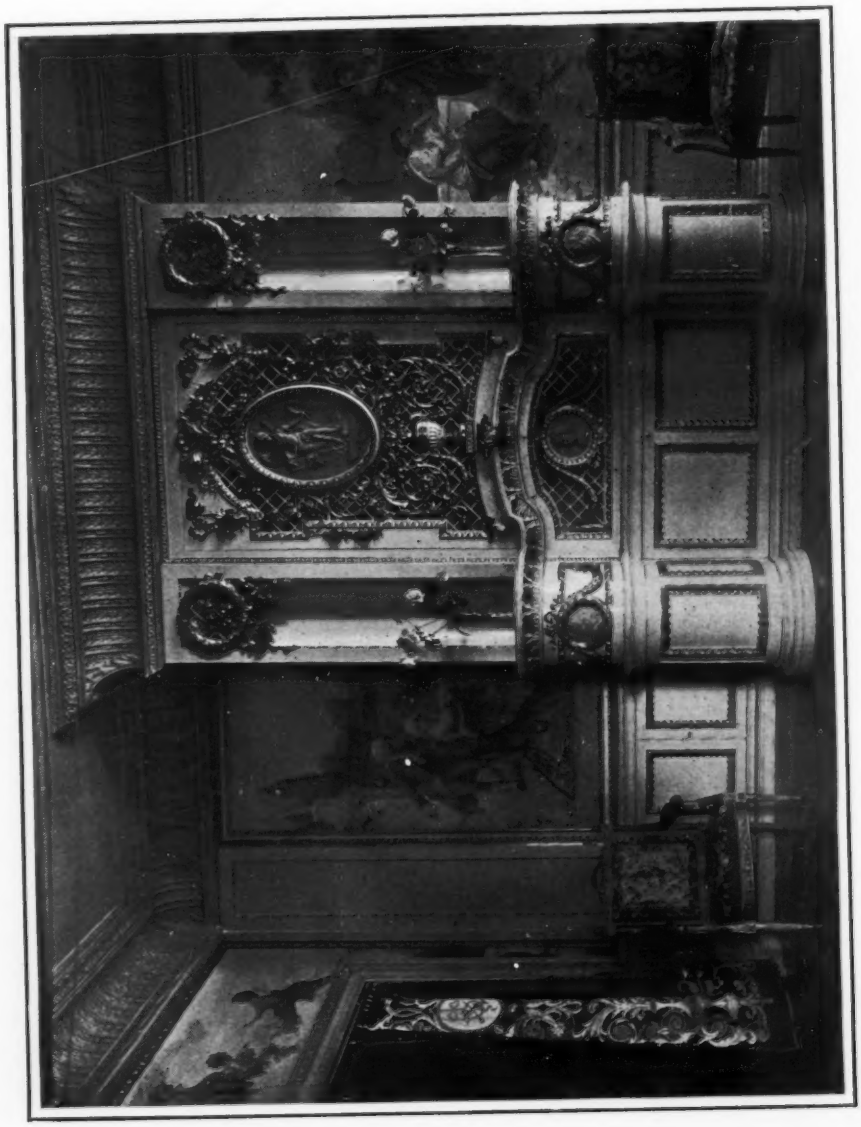
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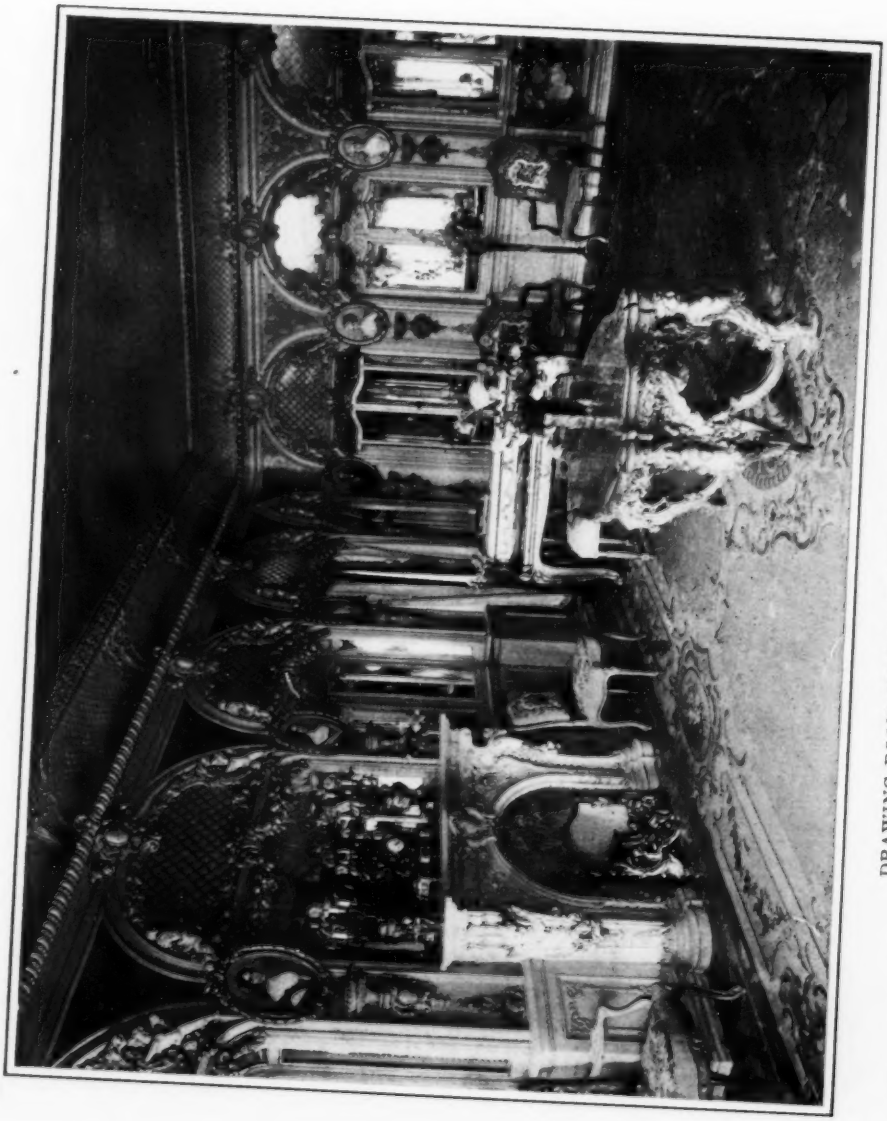
DRAWING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators.

Alden & Harlow, Architects.

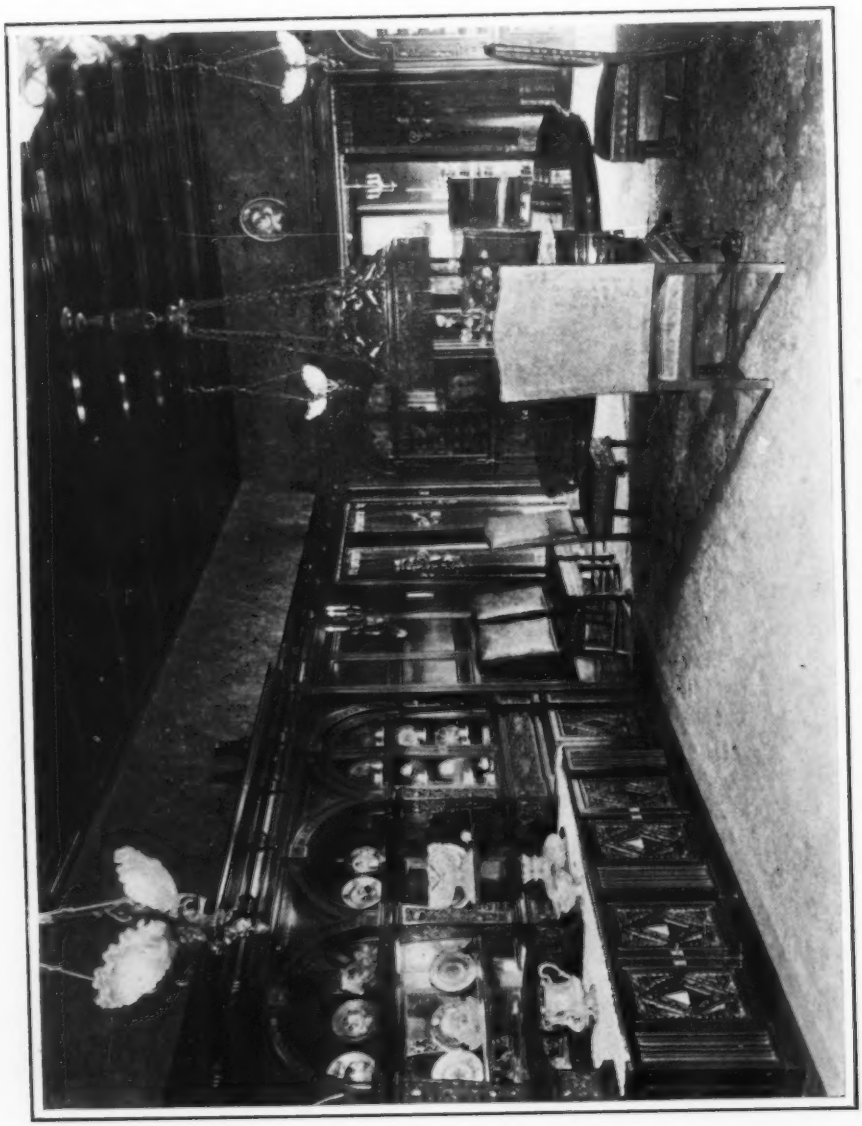


DETAIL OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Alden & Harlow, Architects.
Duryea & Potter, Decorators.

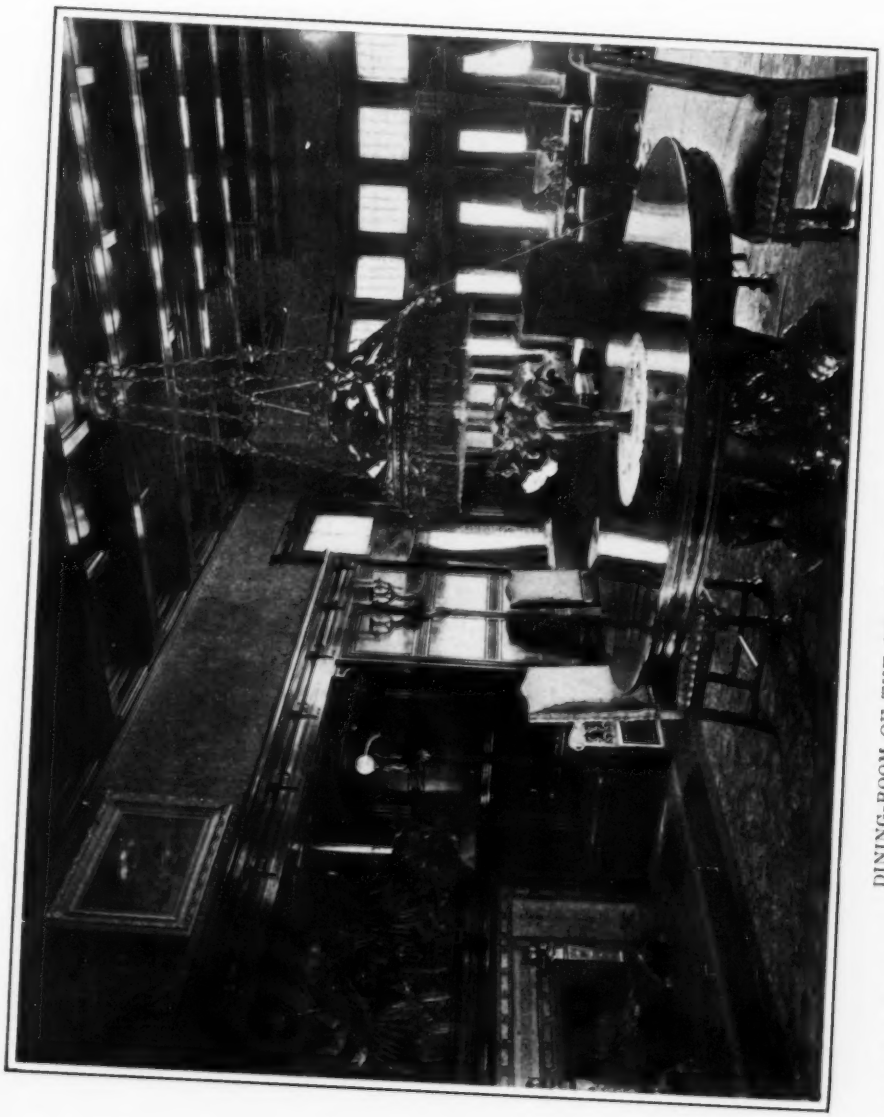


DRAWING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.

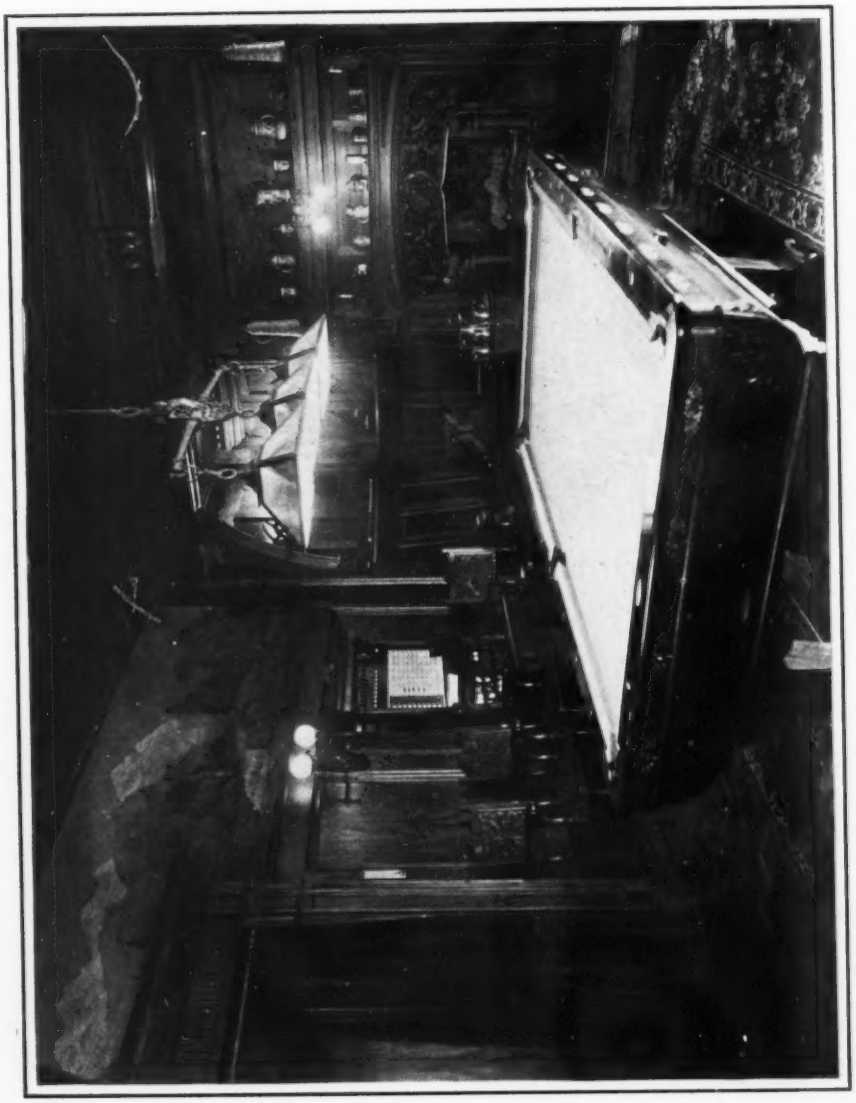


DINING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Alden & Harlow, Architects.
Duryea & Potter, Decorators.



DINING-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

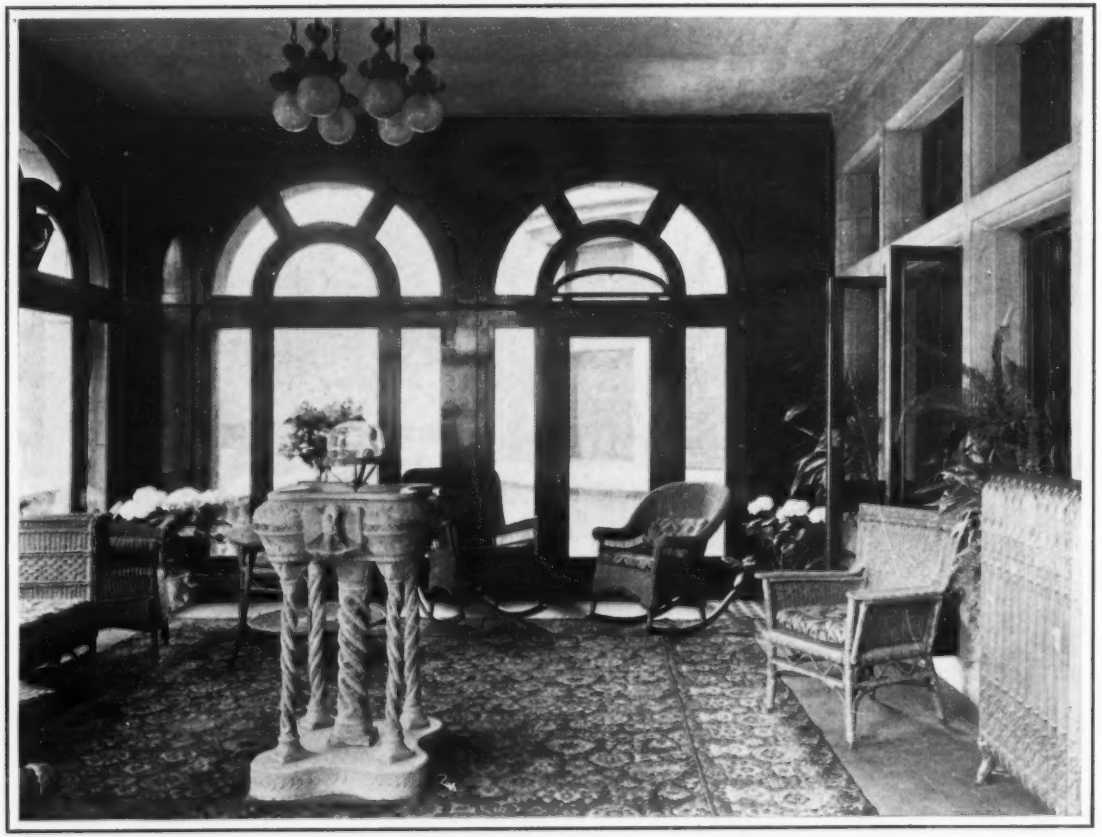
Duryea & Potter, Decorators. Alden & Harlow, Architects.



BILLIARD-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Alden & Harlow, Architects.
Duryea & Potter, Decorators.



THE BILLIARD-ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Alden & Harlow, Architects.
Duryea & Potter, Decorators.



MORNING ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators. Alden & Harlow, Architects.



BREAKFAST ROOM OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Duryea & Potter, Decorators.

Alden & Harlow, Architects.



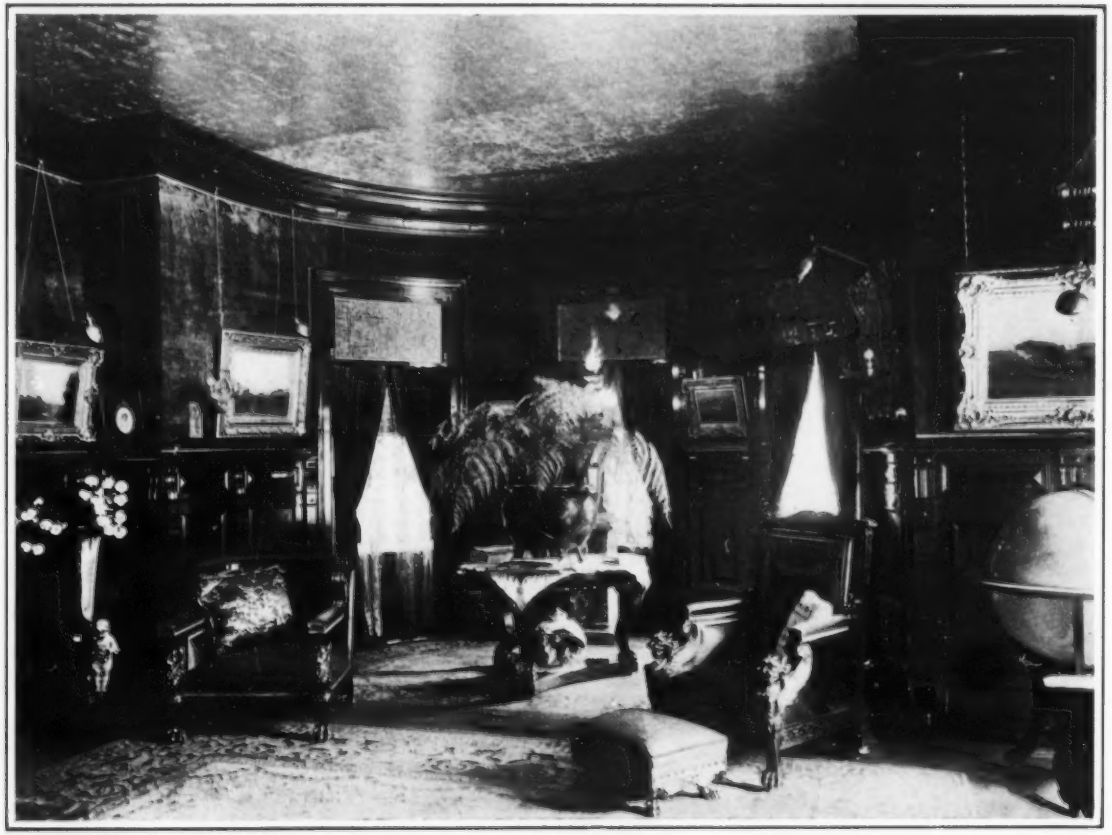
LIBRARY OF THE PEACOCK HOUSE, PITTSBURGH, PA.
Alden & Harlow, Architects.
Duryea & Potter, Decorators.



LIBRARY OF THE PEACOCK HOUSE, PITTSBURGH, PA.

Alden & Harlow, Architects,

Duryea & Potter, Decorators.



LIBRARY OF THE PEACOCK HOUSE, PITTSBURGH, PA.

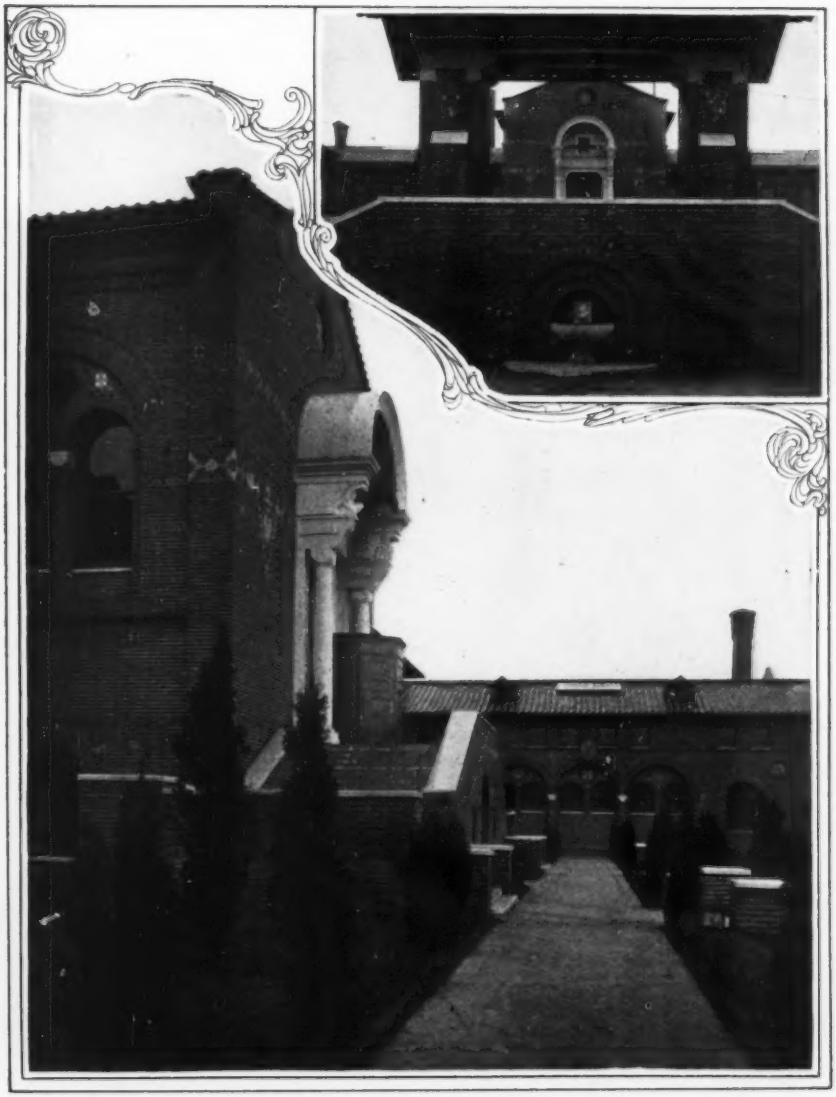
Duryea & Potter, Decorators. Alden & Harlow, Architects.

PHILADELPHIA SERIES NO. 1

THE WORK OF

WILSON EYRE

Subsequent numbers in this series will treat of the works of Messrs. Frank Miles Day & Bro., Cope & Stewardson, and others



VIEWS OF FREE MUSEUM OF SCIENCE AND ART.
University of Pennsylvania.

Philadelphia, Pa.

Wilson Eyre,
Cope & Stewardson,
Frank Miles Day & Bro., } Architects.



Philadelphia, Pa.

FREE MUSEUM OF SCIENCE AND ART,
University of Pennsylvania.

Wilson Eyre,
Cope & Stewardson,
Frank Miles Day & Bro., } Architects.



FREE MUSEUM OF SCIENCE AND ART.
University of Pennsylvania.
Philadelphia, Pa.

Wilson Eyre,
Cope & Stewardson,
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} Architects.

THE WORK OF WILSON EYRE.

IN treating of the work of this group of Philadelphia architects, it has been the aim of the writer to point out the more noteworthy virtues and faults to be observed in each example presented and, whenever practicable, to give the reasons for so considering them. There is abundant need for this sort of criticism, in that there is a great scarcity of literature helpful to laymen or architectural students who desire to acquire a discriminating taste. It is thought by many laymen, even by men of education and culture, that all knowledge of architecture is essentially technical, and that none but experts should attempt to form any judgment of artistic or other excellence. But on the contrary, architecture claims the interest of every intelligent citizen, not only for its value as a factor in his own liberal education, but because of its economic importance to the community through its influence upon the industrial arts and thus upon commerce. It should be the most popular of the arts since it appeals to every individual; it is the most democratic, since it belongs to the public more than to the owner of the building in which it is expressed; and it exerts the deepest influence because it is constantly before the public eye. Furthermore, good architecture may be intelligently appreciated by any person whose taste has been cultivated by thoughtful observation and comparison of good examples.

One truth, however, should be emphasized: Personal fancy is not a sufficient basis for architectural criticism, since a successful use of the elements which determine beauty in architecture—viz, proportion of mass, harmony of relation, and character of line—requires compliance with certain laws of nature, and while there are many different conceptions of these laws, and the designer may even be unconscious of their existence, they are none the less fixed. But they refuse to submit themselves to formulation, since their outward expression is confused by many other considerations, such as apparent stability, effect of color on apparent proportion of masses, consistency in the use of materials, utility, external expressions of internal purpose or arrangement, texture of wall surface and many others. Under these complex conditions any very minute analysis is difficult, and even impracticable. In view of this I shall not attempt to criticise the works under discussion beyond the point where the evidence appears to be clear and conclusive.

The first eleven years of Mr. Eyre's life were spent in Florence,

Italy. It is, of course, doubtful whether this early contact with the most suggestive and inspiring art of Europe exerted any material influence upon his aesthetic instincts. It seems probable, however, that this early life in Florence had some effect upon his artistic development. The extent of this influence I leave for the reader to judge from what follows.

Removing to America in 1869, the next eight years were devoted to general education. Professional study was not begun until 1877, in the office of James P. Sims, a Philadelphian, who had a large practice, and was widely and favorably known. Here he remained until he was put in charge of the office, and upon Mr. Sims' death, in 1882, succeeded to his practice. There was thus opened to him a considerable field of activity after but five years of experience.

For a short time Mr. Eyre followed the traditions of the office, the chief sources of inspiration being English, but his strong individuality soon asserted and expressed itself in a variety of phases. Of late years the influence of the Pennsylvania examples of the Colonial period, together with other causes, has led to a more reserved and organized method of treatment, while still maintaining a marked degree of individuality.

In the absence of academic training, a strong individuality, amounting almost to eccentricity, has resulted in many peculiarities, not all of which are agreeable. And yet individuality is always interesting. The most interesting faces have not all beautiful features. Many of the processes of nature are kept secret from the critical search of the scientist and the charm of the true artist's work is no less a work of nature than any other; and its secret is no less secure from inquisitive search.

In the Gothic period in Italy and France, the work of the artist was the unconscious expression of his own personality, and was entirely independent of fixed rules of proportion or symmetry. Japanese art is now in a similar period, and I know of no modern art so fresh and inspiring. The works of these great periods are full of inspiration, not because they are perfect, but because of their vitality. It will be observed that Mr. Eyre's work exhibits much of this same quality. There is evidence that he is also somewhat of a rationalist. Rationality in architectural design, as the term is commonly used, requires that the internal arrangement shall perfectly meet the purposes of the building; that the exterior shall be a truthful expression of the internal arrangement and that all ornament shall exist to explain or emphasize the function of the part upon which it is placed; in other words, that every part shall have a reason for its being—a principle most admirable in theory, but very difficult of consistent application.

In the illustrations which follow, it will be found that in every case an exterior is the direct outgrowth of its plan. Occasionally, however, this works to the great detriment of the external effect, and there is good reason for believing that, in such case, the plan is at fault.

It is often found expedient for one reason or another to retain a faulty plan; one which, although the mere arrangement of rooms may be convenient enough, does not satisfy the artistic demands of the problem in balance of axes, relative importance of the rooms and the positions they occupy, arrangement of important openings on main axes, or in some other respect. This is the more frequent in these times because of the uncompromising demands of the many accessories of modern life. To frankly express these faults of plan on the exterior is only to magnify them without gaining any compensating advantage.

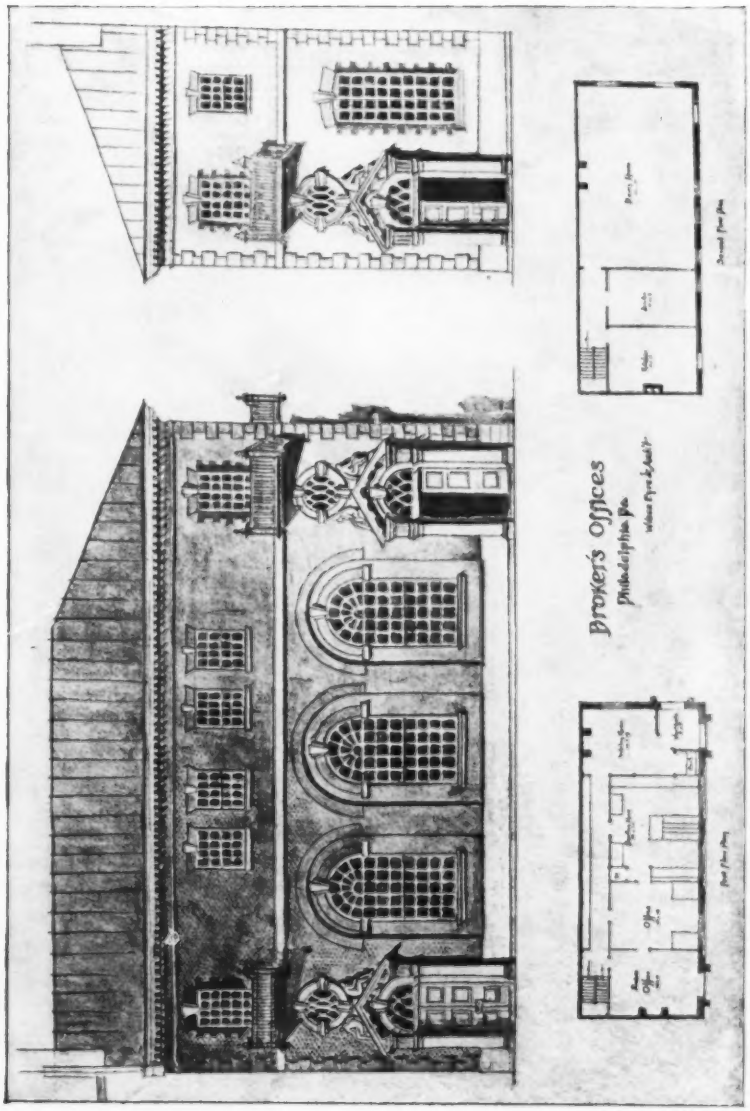
Comparison of Mr. Eyre's designs will also reveal a distinct change of mood, beginning with 1889 or 1890. It may be of interest to note the chronology.

Among those built in 1890—named in chronological order—are the buildings of Ashhurst, Pepper, Doherty, Herberton, Bar Harbor Casino, the double house, Kelsey Baths, Harrison (bay windows), Mrs. Neill Starr, Bedell and Drexel. In 1890 the houses of C. L. Freer and C. B. Moore were designed. Following these in order are the Detroit Club, houses at Southport and Pelham Manor, Educational Building, Reynolds House, Newcomb Chapel, the houses of Leidy, Jayne, Cochran, Borie and Squier, the Albany House, Dennison Building, the Brokers' Offices, City Trust and the gardens of C. L. Borie and J. W. Pepper.

Mr. Eyre's highest success is in the field of domestic architecture, and while he has had numerous commissions for commercial buildings, they do not appear to be as congenial to him as other classes of work.

Among his later commissions in this class is a small building for brokers' offices, of which sketch elevations and plans are given. (p. 286.)

This is a charming study in Colonial, of rough, dull red brick, laid in Flemish bond, with white stone trimmings. The first story is admirable in every respect. The large windows frankly indicate the large room within and at the same time give, by their heavy relieving arches, a dignified scale to the exterior. The scale of the first story, however, can hardly be maintained in the second, and the fenestration there is a little disappointing. The emphasis given to the middle pier by making it much wider than the two on either side is unfortunate. While the general idea of grouping the openings with reference to the axis of the large opening below is good, the



BANKING HOUSE FOR THE MESSRS. BORIE. Wilson Eyre, Architect.

Third and Chestnut Streets, Philadelphia, Pa.

subsidiary grouping into couples on the axes of the piers is questionable.

The horizontal division of the mass by the string course is very nearly in the proportion of 2 to 1. It may appear arbitrary to mention this as a fault, nevertheless, it is a fact, attested by many witnesses, that this proportion of horizontal divisions is seldom pleasing. But it is difficult to see how it could well have been avoided in this case. A very pleasant refinement has been introduced in the first story by making the central relieving arch a little larger than the others.

The façade of the building for the City Trust, Safe Deposit and Security Co. is one of the best of Mr. Eyre's efforts in this class of work. The building is restful, chaste and dignified, but at the same time has much variety and interest. The first story is pierced by three openings of noble form. Heavy reveals and buttresses insure the strength of the supports. The second-story openings form a transition from the large scale of the first to the much reduced scale of the third story. The third and fourth stories are treated as a unit. In the fifth story, making a distinct change in treatment, the windows form a strong line across the façade, although a slight difference in the spacing suggests a formation into two groups. This is further accentuated by the treatment above, where the scale is once more reduced. The broader wall spaces above this story give greater apparent stability to the gable and offer the contrast between void and solid so necessary to an interesting design. Some further enrichment of the upper part of the gable would still further enhance the interest of the design.

The Educational Building, 61 East Ninth street, New York, is also very successful. The gracefully arched openings of the first story, unmolded and unornamented, are cut through a heavy mass of masonry whose broad surfaces form a suitable basement for the superstructure. The openings of the next two stories are grouped together, and the fourth-story windows form a strong horizontal base for the oblique lines of the gable. The fifth-story windows are well grouped. The centralized scheme of openings throughout gives an appearance of stability and the orderly arrangement is restful to the eye. The whole is a straightforward but artistic treatment of a commonplace problem. Some may not approve of the projection of the first story wall beyond the line of the second story, nevertheless, it must be admitted that the eye is better satisfied of the stability of the building than it otherwise would have been.

The old building of the Dennison Mfg. Co., New York, was of the same general type. The first story was filled by a single opening of good proportion and of very pleasing form. The next story appeared to be treated as part of the first story scheme, but grouped with the



CITY TRUST BUILDING.

Chestnut Street, Philadelphia, Pa. Wilson Eyre, Architect.

third and fourth stories, which frankly gave up all attempt at intermediate support and boldly proclaimed the necessity of using heavy metal beams. The whole was fittingly crowned by a good cornice, enriched by broken architraves and caryatid figures. The attic story was evidently set back from the wall line and would be partly hidden from the observer by the cornice; nevertheless the sky line was hardly worthy of the broad and generous treatment below.

The individuality of these designs is unmistakable, but finds a marked contrast in the Detroit Club, at Detroit, Michigan. The main front is well centralized by the two points of interest, the entrance and the loggia in the upper story. The central bay window is, however, unfortunate, a projecting motive in such a position being much less pleasing than one which is flat or receding. But the semicircular bays at the ends are even less pleasing. If the reader will make a rough plan of the front and end of the building the geometric figure thus formed will be found anything but beautiful. Now this form is reproduced by every horizontal line of the building. Furthermore, the eye unconsciously demands the appearance of greater stability which would be secured by strong vertical lines at the junction of the cylinder with the wall. It will also be noticed that from the second story upward the elaboration of the windows proceeds inversely. The result is a congestion in the second story and lean, attenuated appearance in the fourth story. The horizontal divisions of the middle portion of the front are excellent. They appear to be approximately (from the ground) in the proportion 5 to 6 to 2 (to bottom of cornice). Unfortunately, it was found necessary, on the end façade, to make the third story sills a continuous course, which divides that wall surface into two equal parts.

Mr. Eyre seems scarcely to have entered upon the field of ecclesiastical architecture, and the one example available for illustration was so hidden by foliage as to give a very unsatisfactory view of the building itself. Broad and well defined courses of white masonry, rather low walls, roof of dark tiles, simple, well proportioned round-arched openings, coupled beneath round relieving arches; a short, heavy tower guarding an entrance porch, which is covered by an extension of the main roof. The whole design seems to be admirable; it is treated with charming simplicity and directness, and in these qualities suggests some of the Byzantine architecture of Asia Minor.

Turning now to the field in which Mr. Eyre is best known, that of domestic architecture, we shall first consider a number of country houses, beginning with one of his earliest, the residence of R. L. Ashhurst, at Overbrook, Philadelphia.

The gable at the right is of such commanding interest that the whole building is dominated by it. Equilibrium of direction is well

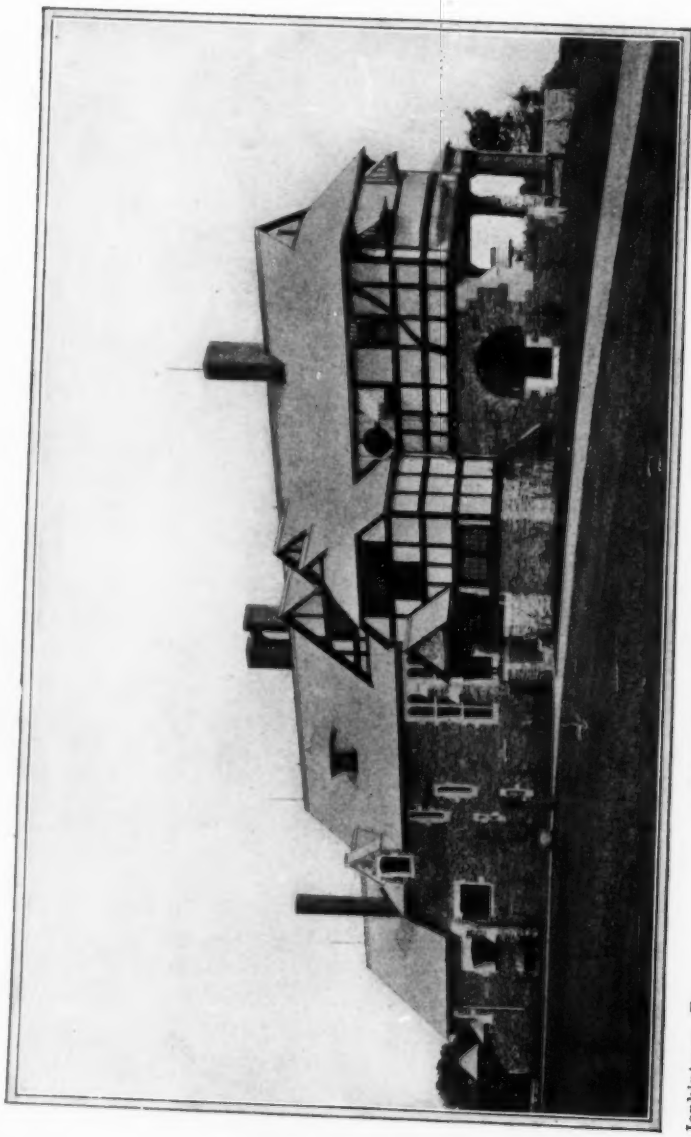
maintained against the disintegrating influence of the oblique lines by the horizontal and vertical lines of the timbers. The elliptical window is the focus of the gable and is the central point of interest of the whole front. A circular or elliptical opening is very remarkable in its power to attract and hold the attention. It surpasses in interest every other form of opening and every other sort of architectural feature. It is the only geometric figure which does not in some way direct the eye to something outside of itself, and it is only by an effort on the part of the observer that the attention is transferred to some other object. This "focus" would appear too high if it were not that a partial counter attraction draws the eye



RESIDENCE OF R. L. ASHHURST, ESQ.
Overbrook, Philadelphia, Pa. Wilson Eyre, Architect.

downward, and thus somewhat distributes the attention. If the strong gable lines tempt the eye to wander away, the curved timbers at the sides promptly bring us back. Altogether this part of the house is a remarkable case of centralized interest. The opposite side is distinctly uninteresting, and requires no comment.

The residence of Mr. John W. Pepper, near Jenkintown, built some two years later, is, on the whole, somewhat more interesting. The plan shows a heavy stone wall, with but one break and few openings, extending the whole length of the northwest front, and even out past the veranda. Facing the southeast are the verandas and living rooms, overlooking a sloping lawn and a formal garden beyond. In an attempt to be eccentric the plan has become awkward, especially in the hall and dining-room. Axes are entirely



RESIDENCE OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.

Jenkintown, Pa.

disregarded, excepting in the parlor, which is admirably planned. The hall is partly two stories high, with a gallery supported on a column and furnishing communication in the second story. The details of the interior exhibit an exquisite artistic sense and a fertile imagination. Unfortunately, photographs could not be secured for publication. The exterior is the outgrowth of the plan, but, while the various parts are well designed and the whole excites a lively interest, the architectural effect is disappointing.

More recently a formal garden has been made a short distance to the southwest of the house and "en axe" with the veranda. The ground slopes away from the house to a pleasant distant landscape,



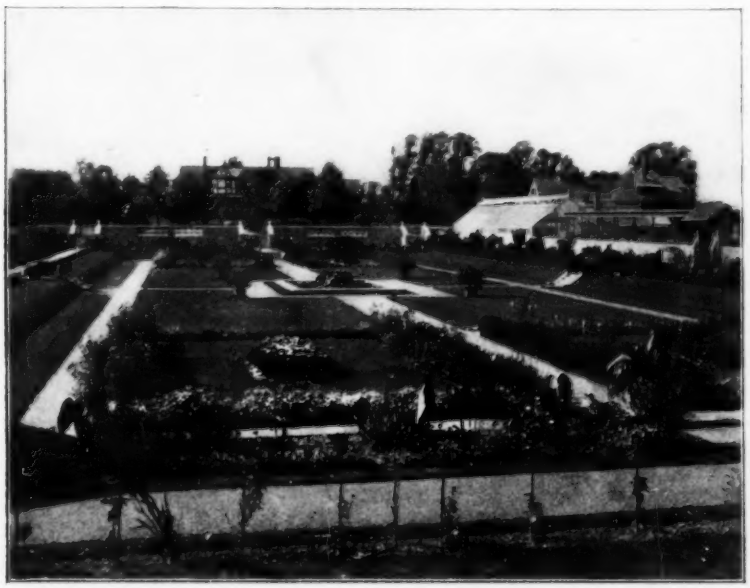
REAR VIEW, RESIDENCE OF JOHN W. PEPPER.
Jenkintown, Pa. Wilson Eyre, Architect.

and in the foreground is this rectangular garden, sunken in two terraces confined at the sides by hedges and traversed by straight walks. The garden is terminated by a balustraded stone wall broken by three stairways which lead to a small raised plateau beyond. On either side is a small stone pavilion approached by one of the stairways, and between, but beyond them, are three well spaced columns supporting an architrave. The whole, as seen from the other end of the garden against the distant landscape, is extremely charming. Seated upon a broad bench at the foot of the three columns the visitor looks back toward the house and is surprised to notice that the garden has no formal connection with the house, unless a straight walk and coincident axes may be called such. It may be said in defense that the garden is even more formal than the house

and could not be placed directly adjoining it; nevertheless, we cannot but wish that the intervening slope had some conventional treatment.

The same difficulty was met in a garden recently made for Mr. C. L. Borie, not far from Mr. Pepper's property. It bears no formal relation whatever to the house, and the two are entirely inharmonious in style. Once inside the garden, however, the view commands our admiration.

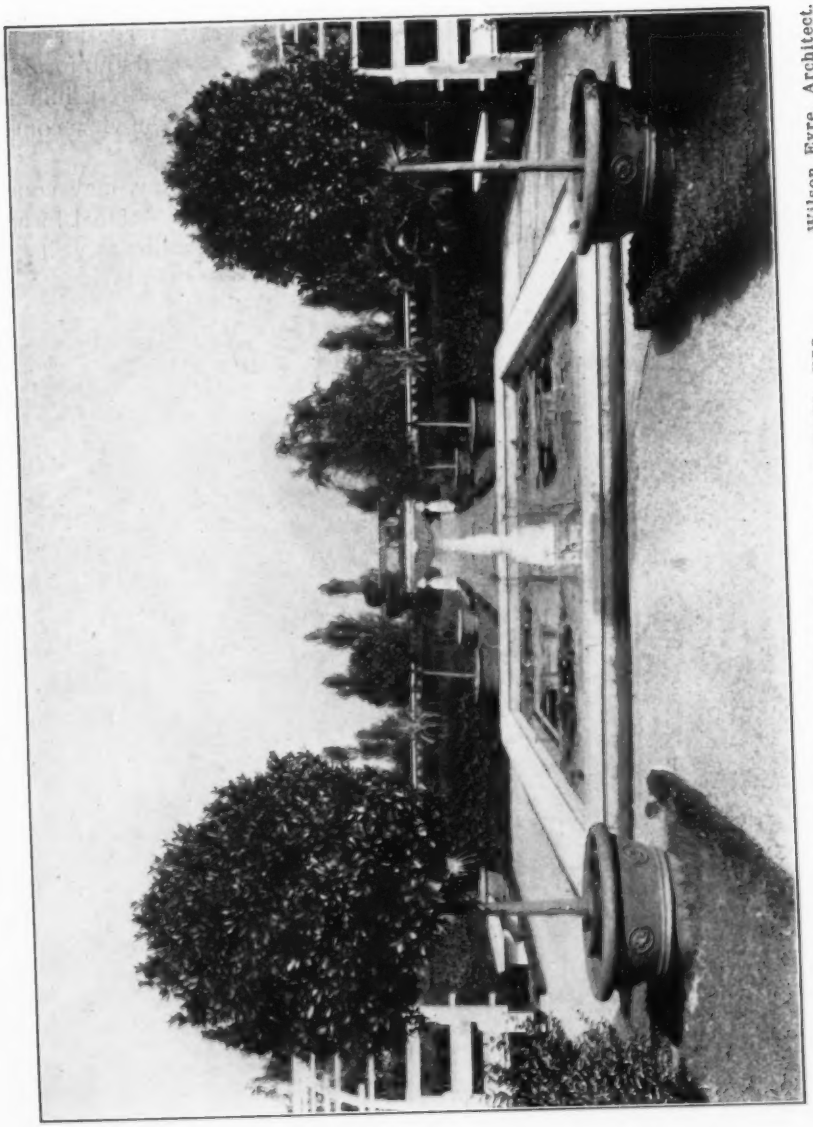
It may be questioned whether Greek Doric columns may consistently be used with so little reminiscence of the traditional form of entablature. The finished character of these columns, as well as



VIEW OF GARDEN, RESIDENCE OF JOHN W. PEPPER.
Jenkintown, Pa. Wilson Eyre, Architect.

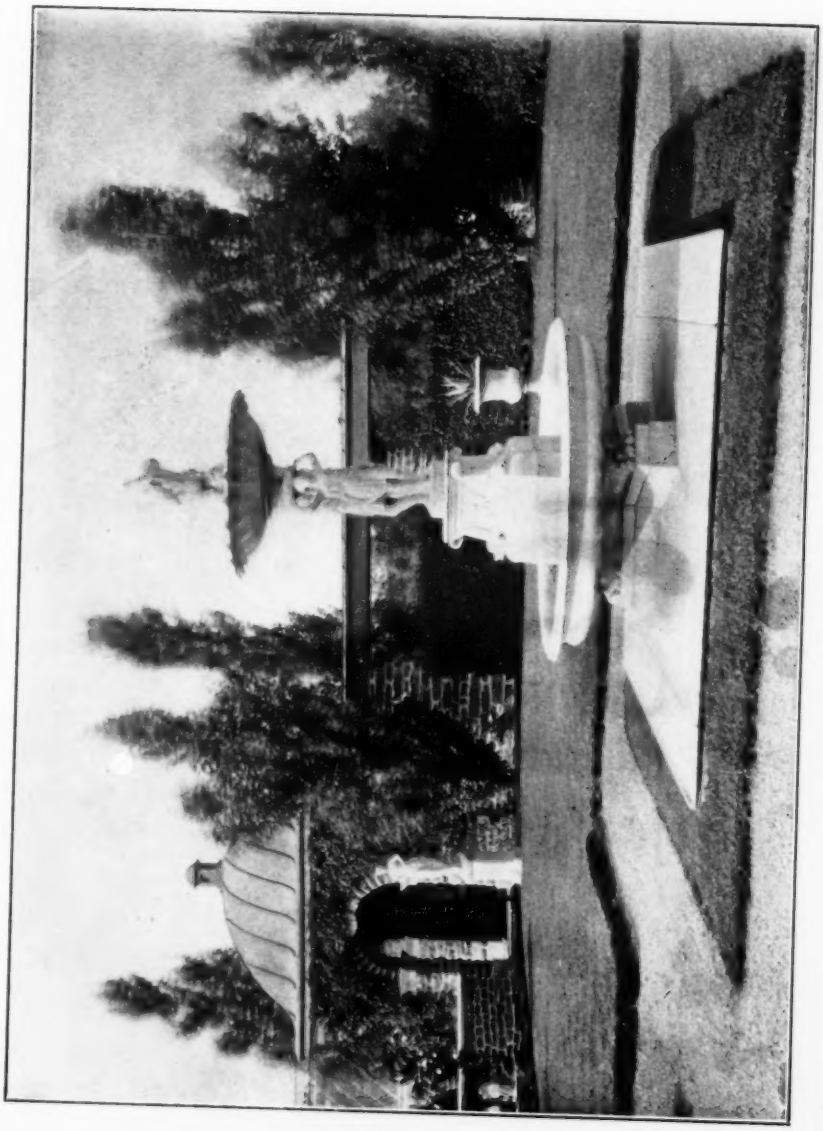
their historic origin, require stylobate and entablature of certain form, lofty porticos and crowning pediments. The flutes multiply the apparent supporting power, the strong echinus and massive abacus are modeled for transmitting heavy loads and the curved contour gives an appearance of elastic strength. There seems every reason for supposing that such columns could not look well in juxtaposition to rough brick and pebble dash and supporting low wooden beams covered with tile. (See pp. 298 and 324.)

But the trial has been made and the result is very successful. The small scale of the structure permits no comparison with the majesty of the historic columns, while their dignity and beauty of form re-



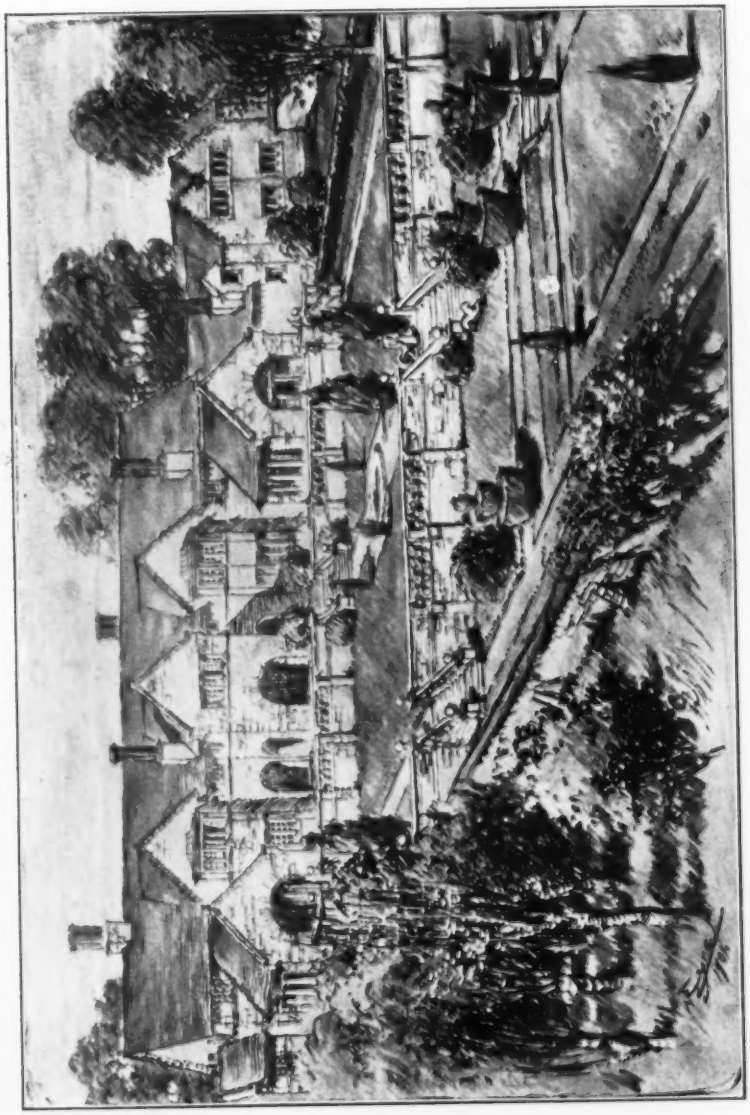
VIEW IN GARDEN OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.

Jenkintown, Pa.



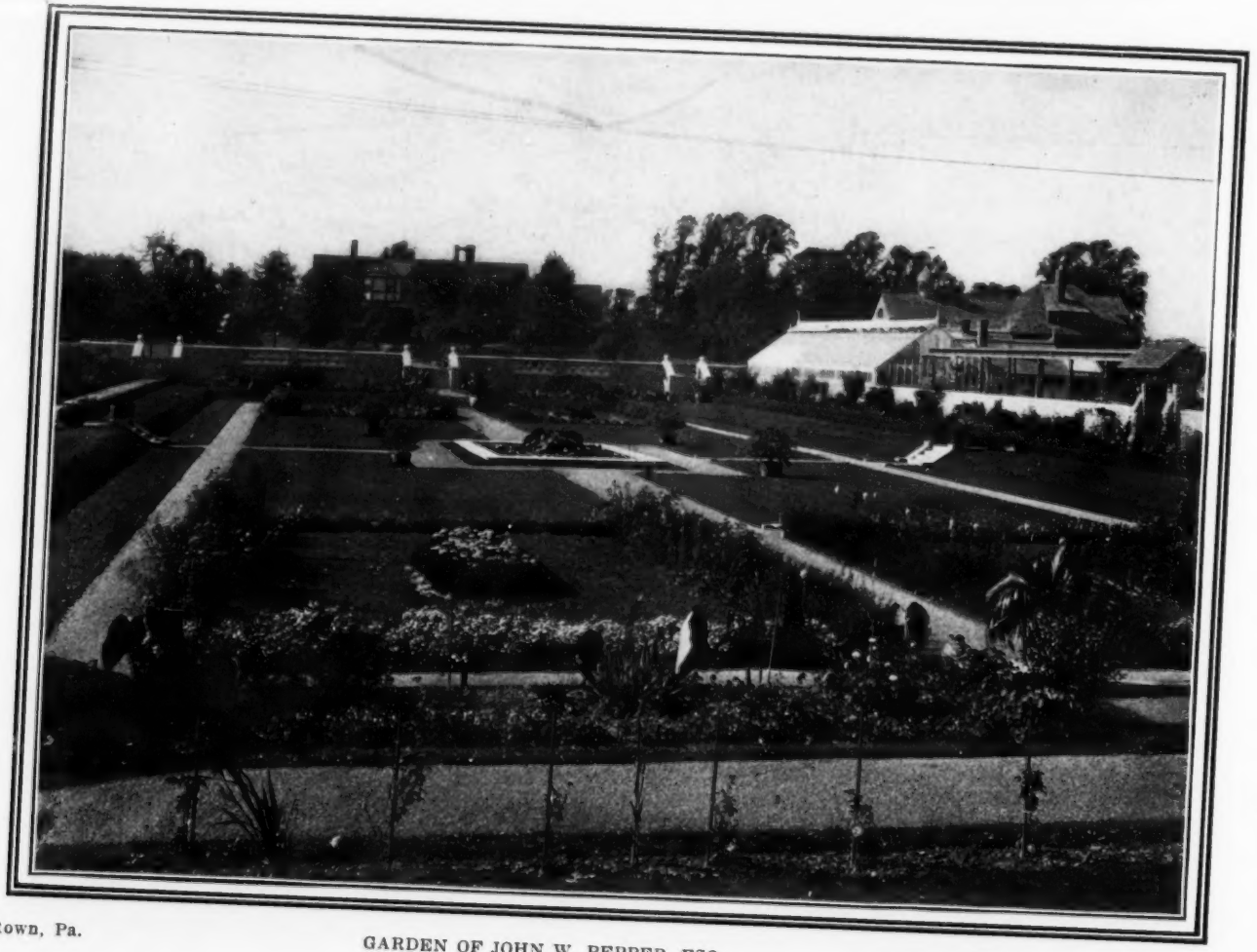
VIEW IN GARDEN OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.

Jenkintown, Pa.



RESIDENCE OF JOHN W. PEPPER, ESQ. Wilson Eyre, Architect.

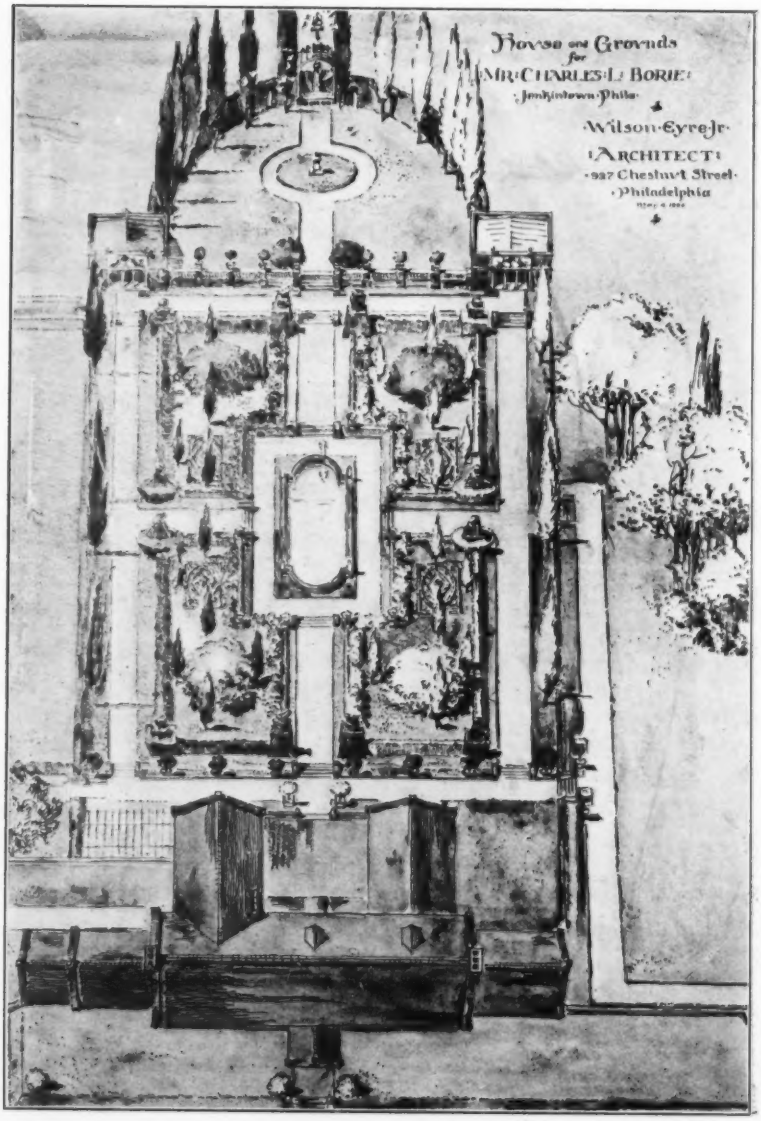
Jenkintown, Pa.



Jenkintown, Pa.

GARDEN OF JOHN W. PEPPER, ESQ.

Wilson Eyre, Architect.



SEE ALSO PAGE 324.

main. Being built of wood their juxtaposition to brick, plaster and timber is not objectionable, and the eye accepts them for their beauty of form rather than for their utility. But it is in the form of the masses placed upon these columns that the skill of the designer is shown. Over the entrance a slight parapet is raised above the tiles and on small pedestals over each column is placed a ball as large as the least diameter of the column. We have already noted the characteristics of the circle as a plane figure. It is characteristic of the sphere that it has as much inertia or apparent dead weight as any other form of many times its mass. The Doric column represents to the eye an active upward tendency and the sphere is the counter tendency which produces equilibrium. The same end is attained in the summer houses by greatly increasing the mass of wall over the columns. The sphere at each side forms an abutment against the apparent thrust of the curved gable.

The residence at Camp Hill Station presents a tumultuous irregularity which is truly remarkable. Furthermore, it is not pleasing in its parts nor architecturally interesting, excepting for its peculiarities. The view from the other side, while not quite so much broken, is still very unrestful and lacking in the qualities which content the eye. It has, however, the virtue of being simple in detail and unobtrusive.

Passing on to the residence of Mr. Beauveau Borie, near Jenkintown, we have an entirely new phase of Mr. Eyre's genius. The first story, chimneys and gable finish are of rough red brick with wide white joints. The second story walls are of warm gray plaster. The design is unassuming and almost severe in its simplicity, and yet it has good proportion of parts and symmetry of arrangement as well as a dignity of aspect unapproached, to my knowledge, by any other country house in this vicinity. The grounds about the house are well calculated to enhance every virtue of the house and harmonize it with surrounding nature. A modest formal garden is in the rear, and a broad terrace, limited by a hedge and a low wall, occupies the front. These give that setting to the house which is so often needed and so seldom found. (See pp. 301 and 302.)

The country house of Mr. Frank Squier also has an excellent setting. The garden stretching before the house performs admirably the prime function (architecturally speaking) of a garden by bringing the lines of the building, necessarily somewhat formal, into harmony with surrounding nature, the natural surroundings next adjoining the house having been arranged in such a manner that the predominating lines are straight or are in geometric curves. The principle involved seems to be but little understood even by landscape architects, who fail grievously in this respect. (See pp. 325 and 326.)



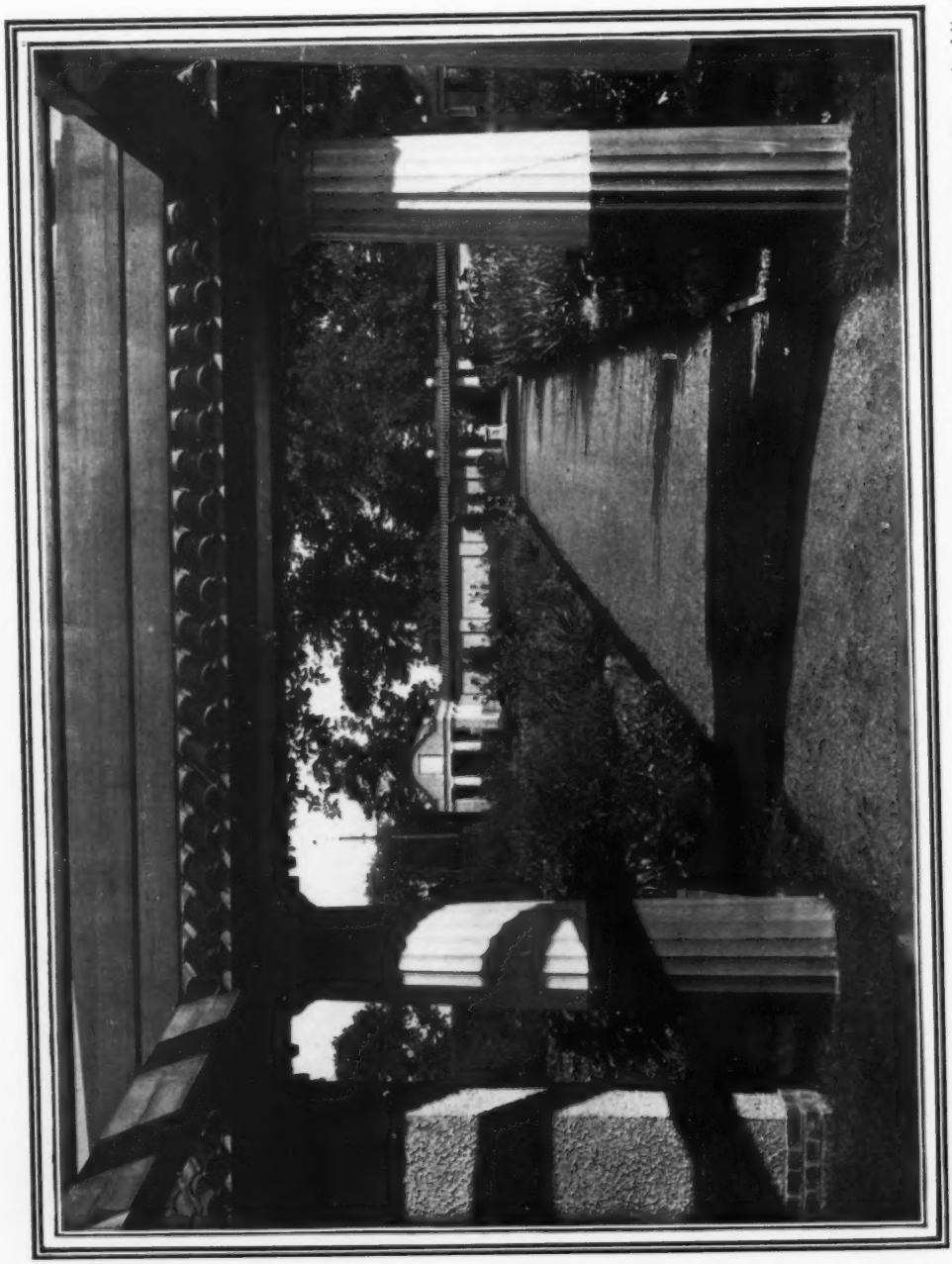
RESIDENCE OF CRAIG HERBERTON, ESQ. Wilson Eyre, Architect.

Camp Hill Station, Pa.



HOUSE AND GARDEN OF BEAUVEAU BORIE, ESQ. Wilson Eyre, Architect.

Jenkintown, Pa.



GARDEN OF THE DWELLING OF BEAUVEAU BORIE, ESQ. Wilson Eyre, Architect.

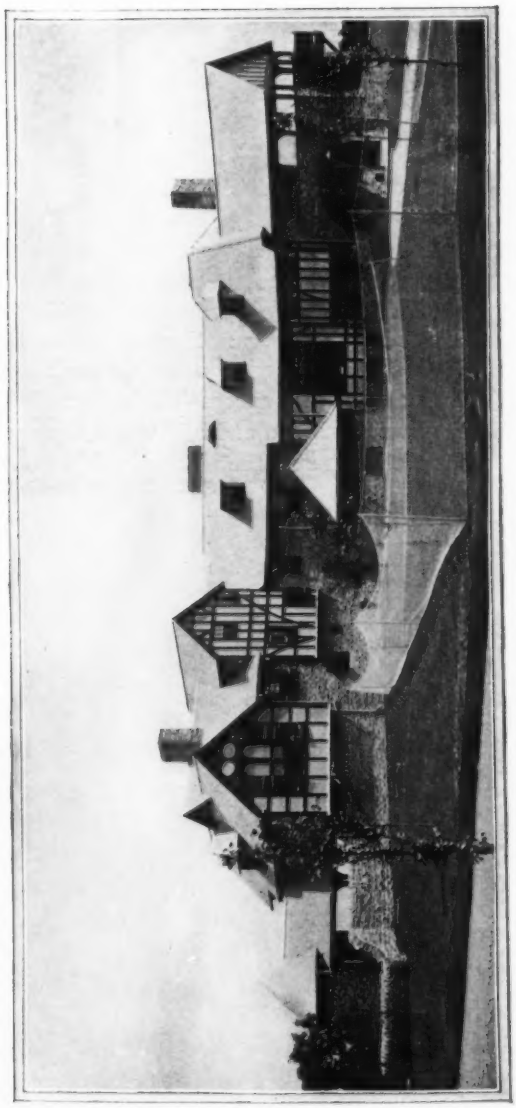
Jenkintown, Pa.

The most conspicuous failure in this country is probably that at the National Capitol, where, although Major L'Enfant laid out a most magnificent scheme for the approaches to the Capitol, his successors have failed to understand the necessity for the formal treatment he suggested, and the space is filled with winding walks and a forest of trees. The more formal the style of the building the more formal the adjoining grounds should be, though there are few buildings that would not be benefited by some sort of artificial treatment of the grounds about them. The house itself is well organized and dignified, and at the same time appears supremely comfortable and inviting.

Now, passing back eight or nine years, we meet a design of the earlier period, the Casino at Bar Harbor, which is in marked contrast with those we have just been considering. The drawing is quite as characteristic as the design. Such expanses of unbroken surface as are here presented require a most careful study of the proportions. The result is quite successful. The carriage entrance and circular bay are well designed and add much to the general interest. The rambling character of the plan is typical of much of the planning of that day, particularly in country houses. It may be assumed to have had its origin in a desire to imitate the picturesque effects so frequently met with across the water, when one generation builded, another added, and so on through the several generations, each leaving the impress of its own character upon some part. Unfortunately the picturesque often fails in nearly all the elements of beauty.

It has been said of the picturesqueness, in its relation to beauty, that it is "the characteristic pushed to a sensible excess." Now, if the right characteristics are pushed to the proper degree of excess, unity and harmonious relation may still be maintained; but the problem is a delicate one and requires consummate skill. Perhaps it is not well to look too closely for unity and harmony where the evident purpose is the picturesque.

The residence of A. J. Drexel, Jr., at Lansdowne, Pa., appears to be one of these rambling designs. The oblique disposition of the wings, as may be seen from the plan, gives to the rear view an inner court effect, which is enhanced by the carriage entrance at one side and by the extension of the wall into a curved exedra at the other. The main stairway is bracketted out from the main wall line and enclosed with half-timbered walls. Over the arched carriage entrance is a delightful loggia open on three sides. The fenestration is irregular but not disturbing. The different parts are generally pleasing in themselves, and while the wings are much broken, the long lines and plain surfaces of the main building, with the veranda holding the centre of interest, bring all the elements into a fair de-



RESIDENCE OF A. J. DREXEL, JR., ESQ. Wilson Eyre, Architect.

Lansdowne, Pa.

gree of unity. Unhappily, the front view is not so pleasing, although some of the parts are charming in themselves. The veranda is treated with admirable simplicity, but immediately above it there is unquestionable ugliness. The plan requires a large chimney in the most unfortunate place imaginable, as it brings the heaviest wall mass on the axis of the building, where there might better be a large opening. This, however, may have been unavoidable, as may also the position of the most important interior wall on the only axis the building possesses. The forms which lean against the chimney are certainly very objectionable, and the little round windows of the second story, probably indicating a bath-room, gives the front a ludicrous squint. The plan is quite unorganized, and compares unfavorably with that of the house at Southport, which was designed about two years later. The main building of this house is fairly well balanced, in spite of the unsymmetrical treatment, and the long ridge and unbroken roof surface give dignity. We cannot but admire the unflinching courage of one who permits a kitchen extension to take such liberties. The treatment at that point is far from admirable. Furthermore, if we may judge from the drawing, it is not truthful for the gable suggests, and at the right actually shows, crosswalls which have no existence in the plan. Nevertheless the various parts of the house are distinctly pleasing, and the whole effect is very interesting.

The residence of C. L. Freer, at Detroit, presents many points of excellence, and on the whole is quite admirable. The horizontal proportions do not appear to be entirely satisfactory, although this is not evident in the first view, since the coping of the terrace appears as if it were part of the main wall, thus dividing the wall into two parts, which are in excellent proportion to one another, and to the shingled wall above. The roof is well shaped, and the chimneys avoid excessive heaviness by a slight taper upward. The veranda columns are somewhat attenuated. An advancing motive in the centre of a façade, unless it marks an entrance, is generally undesirable, and the two-story bay on the front appears to be no exception. There is a singular lack of unity in the front, due, perhaps, to the lack of any commanding point of interest in the middle portion capable of drawing the attention from the ends. Whether the remedy lies in the fenestration or in a more vigorous treatment of the gable, or in a continuation of the main cornice, or in some other expedient, I leave to the reader to surmise, for probably nobody knows until he has tried it.

The residence of Mr. S. H. Reynolds, at Lancaster, Pa., has very nearly the same horizontal proportions as the Detroit house, but the emphasis placed on the horizontal lines in the second story by alternating three broad with two narrow courses of shingles, to-



RESIDENCE OF C. L. FREER, ESQ.

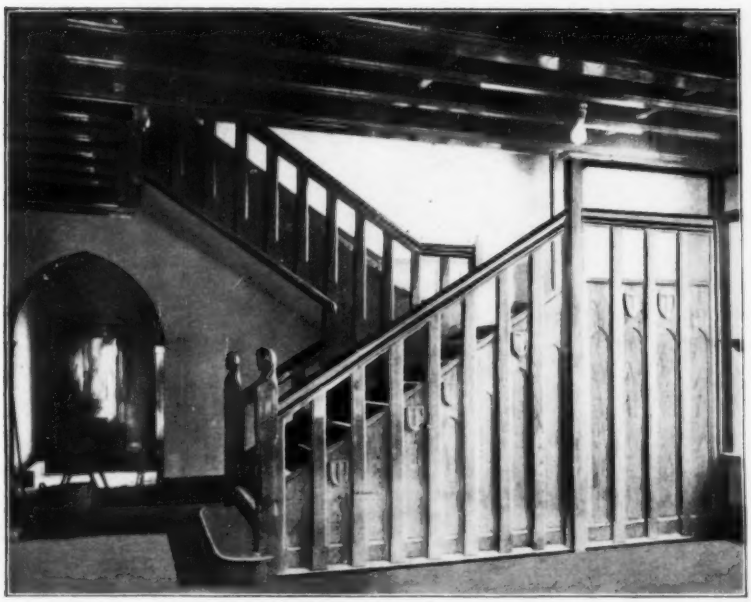
Detroit, Mich. Wilson Eyre, Architect.



RESIDENCE OF C. L. FREER, ESQ.

Detroit, Mich. Wilson Eyre, Architect.

gether with the marked lack of horizontality in the first story walls, tends to make the upper surface appear narrower in its relation to the lower. The transition from stone to wood, however, is not happily managed. Random stonework, which is very common in Pennsylvania, is singularly lacking in "direction," and needs strong horizontal or vertical lines to emphasize one or the other direction. The need is not so much felt in this example on account of the long lines of the veranda wall and window sills. The round window in the second story irresistibly draws the attention and holds it. This would be well enough if the window were of a dignity commensurate with its position.



IN THE RESIDENCE OF S. H. REYNOLDS, ESQ.
Lancaster, Pa. Wilson Eyre, Architect.

Views are presented of the entrance hall of this house, also a mantel and a sideboard, in which the artistic temperament of the designer is so evident that hostile criticism is entirely disarmed. It may be said of Mr. Eyre's interiors in general that they are full of a certain quaint charm, and, although not always without faults, they show great originality of conception and delicacy of treatment.

The quaintness of the hall suggests a very interesting interior in Philadelphia, the grill-room of the Mask and Wig Club.

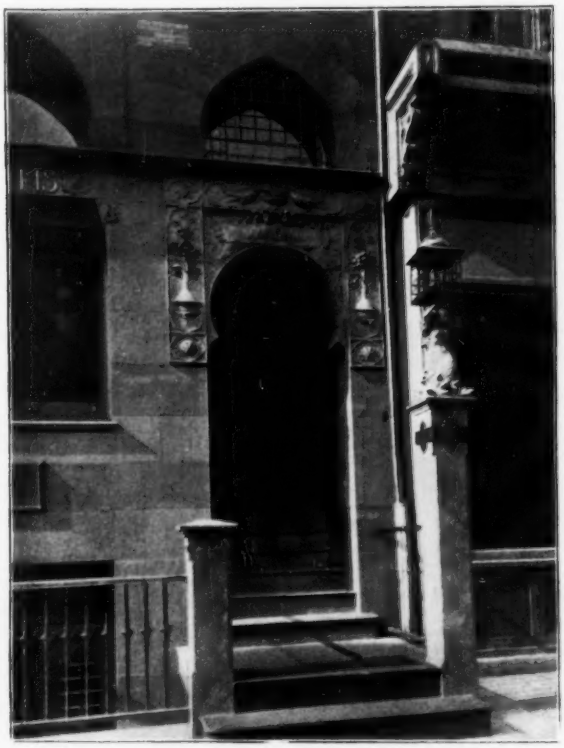
The general type of the last two houses considered culminates in the city house of Mr. Cochran in Philadelphia, of later date than either of the others. The first and second stories and the chimneys



SIDEBOARD.

Designed for S. H. Reynolds, Esq., Lancaster, Pa. Wilson Eyre, Architect.

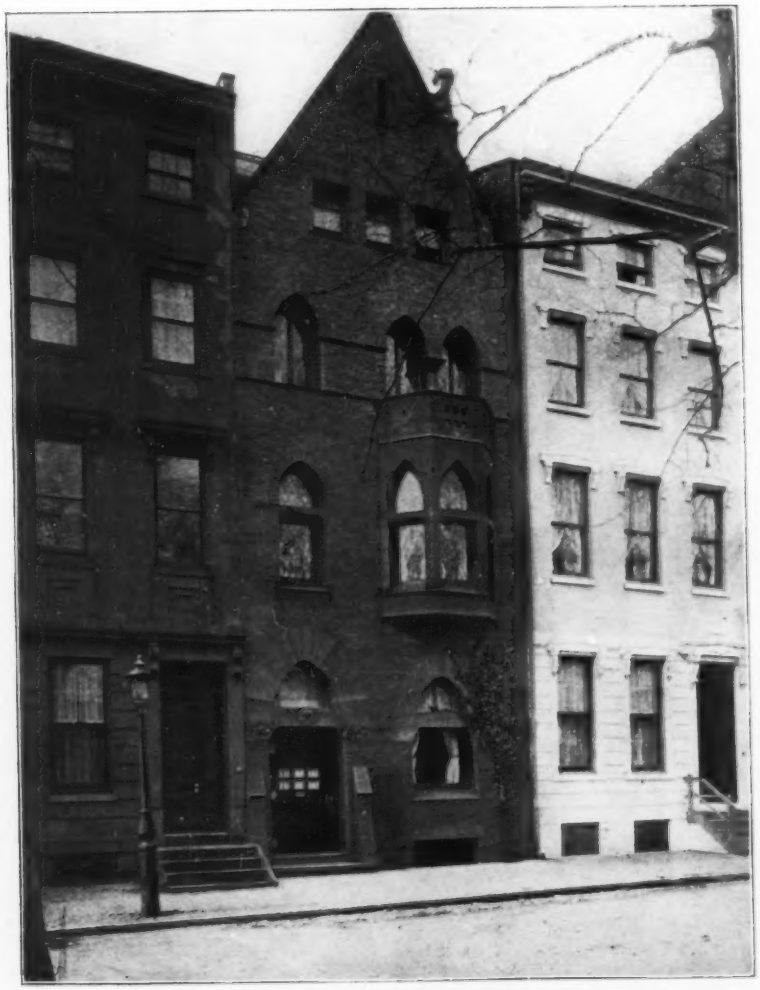
are well treated, but the frieze and roof fail to fulfil the promise of the other parts. The third story is so severe as to form no foil for the surfaces of the second story, and the roof is so low as to be nearly all hidden from the observer. The side elevation is far more interesting than the front, as the real proportions of the stories can be more plainly seen and the surfaces are so much broken that the plainness of the frieze is not noticeable. The necessity for a carriage entrance projecting from the middle of the front is most



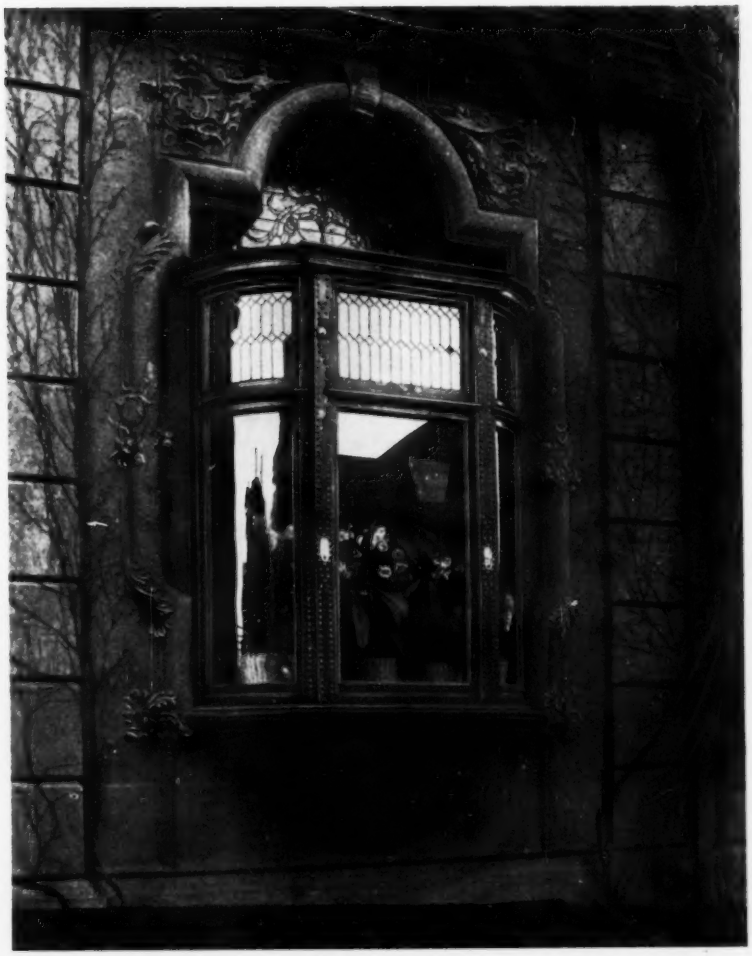
ENTRANCE, KELSEY BATHS.
Walnut Street, Philadelphia, Pa. Wilson Eyre, Architect.

unfortunate, but, assuming it to have been necessary, we could have wished that its supports had been treated more vigorously. The restraints imposed by the cramped and formal conditions of the city front appear to have stimulated Mr. Eyre's genius to its highest attainments.

Among his better works of this period, about 1886, is the Kelsey Baths in Philadelphia. It has a gay and luxurious appearance, partially due to the alternate use of light and dark brown brick. The shape of the arches tends to the same effect and at the same



HOUSE FOR DR. STARR.
1818 Rittenhouse Square, Philadelphia, Pa. Wilson Eyre, Architect.



ALTERATION FOR CHARLES C. HARRISON, ESQ.
1618 Locust Street, Phil..lphia, Pa. Wilson Eyre, Architect.

time gives a slight oriental caste quite suggestive of the Turkish baths. The proportions given by the main horizontal divisions are approximately (from the ground up) as 3 to 6 to 1. The proportion of the first two is somewhat unfortunate, one being twice the other, a relation easily detected by the eye. This has been well disguised, however, by multiplying the verticals in the large mass, thus making it appear higher. The whole result is highly satisfactory. There is much beautiful detail about this building, of which but one example is given here.

The residence of Dr. Starr, built in the following year, is of mottled brown stone. This is a violent break from Philadelphia traditions, as exemplified by the buildings on either side. The pointed windows and sharp gable give an upward tendency almost startling when considered in its relation to the surroundings. The composition, however, is admirable. A much needed horizontal band is supplied in the third story and divides the wall in excellent proportion. Presumably the grouping of the windows and the location of the bay indicate the internal arrangement. The oblique surfaces of the bay are slightly convex; many similar refinements might be noted. The first story is particularly charming, and the entrance is but one example of the many delightful original entrances to be found in Mr. Eyre's designs.

Another very interesting bit of detail is the bay window of the residence of Mr. Charles C. Harrison. The stonework is exceedingly bold and vigorous, somewhat suggestive of Spanish-American, and the simplicity of the woodwork is well in keeping. The effect is greatly enhanced by the strong piers and cornice which enclose the whole motive.

Mrs. Neill's house, on Locust street, Philadelphia, while very modest, is a superb handling of a very prosaic subject. Faced with red brick and plaster, the chief point of interest is in the second story, where a panel decoration in plaster in low relief connects two small bay windows. The attic is not entirely pleasing—perhaps a pointed gable would have been better.

Not far from this is the double house, 22d and Granville Street, Philadelphia. Here is a design full of originality and native force, and yet offering some opportunity for observing what not to do. The front, of rough dark red brick, is remarkably uneasy. The hit-or-miss arrangement of openings is, perhaps, the chief reason for this, and the great variety of the sizes and forms only increase the general disorder.* The long oblique lines of the gambrelled gable are also very disturbing. Strong horizontal or vertical lines are needed; these are provided on the side, although they are less needed there since the gable is simpler and smaller. The bay windows are very

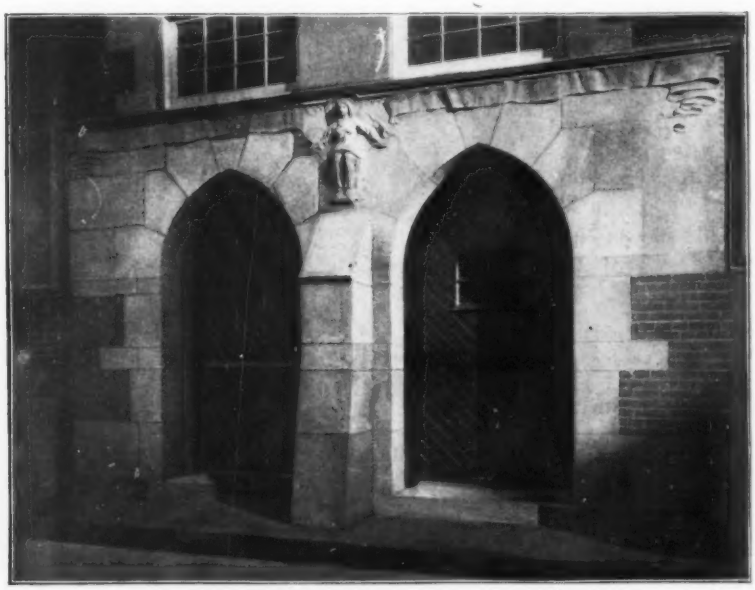
*There are seventeen different kinds of openings on the two fronts.



HOUSES FOR MESSRS. NEIL AND MAURAN.
22d and Granville Streets, Philadelphia, Pa. Wilson Eyre, Architect.

unfortunate in color. The side elevation, however, is very good, the orderly fenestration giving a restful sensation to the eye and the general proportions being quite acceptable.

The residence of Mr. Clarence B. Moore, Juniper and Locust streets, Philadelphia, is far superior to any of the city houses yet presented, and is the culmination of the general period ending with 1890. It will be observed that the plan is well organized, and that there are no eccentricities, due attention being given to symmetry on axes, and to every element of planning which goes to produce



HOUSES FOR MESSRS. NEIL AND MAURAN.
22d and Granville Streets, Philadelphia, Pa. Wilson Eyre, Architect.

a dignified interior effect. The basement of the exterior is of rough faced stone, laid in alternate wide and narrow courses, no vertical joints being shown. This is not stopped at the first floor level, but continues to the level of the spring of the first story windows, and up to this point the wall has a slight batter, or inclination inward, The proportion of this wall to the brick one above it and to the frieze appears to be admirable; reference to the elevation shows that the proportion from the ground up are about as 2 to 3 to 1. And yet the eye is not entirely satisfied. Some rationalist critic may say, and with some force, that there is no apparent practical reason that would warrant such a change of material and treatment

at this level, and that the eye notes the inconsistency. But, on the other hand, it would be found that the eye is quite satisfied with the appearance of this part as shown in the architect's drawing. Now there is a difference between the photograph and the line drawing in the relation of light to dark, the former showing the basement lighter than the superstructure, and the latter giving the contrary effect. Evidently, the lighter basement is not pleasing, and while the location of the dividing line may not be entirely rational, the



RESIDENCE OF CLARENCE B. MOORE. ESQ.
Juniper and Locust Streets, Philadelphia, Pa. Wilson Eyre, Architect.

fact remains that the main issue is one of relative position of light and dark surfaces.

It is much in dispute whether architectural art owes its first duty to the intellect or to the sensibility. Opinions vary according to temperament, scarcely any two persons having the same proportion of rational to emotional endowments. The ideal design satisfies both the reason and the sensibility. But it is safe to say that the prime function of architectural art is to please the eye. To be sure we do not all see alike, but the great majority of observers are more susceptible to emotional than to intellectual impressions.



IN THE RESIDENCE OF CLARENCE B. MOORE, ESQ.
Philadelphia, Pa. Wilson Eyre, Architect.



RESIDENCE OF DR. JOSEPH LEIDY.

Locust Street, Philadelphia, Pa. Wilson Eyre, Architect.

And from this point of view the subordination of rationality in the case before us, in order to please the sense of proportion, is quite justifiable, so long as our intelligence is not outraged.

The front of the house suffers seriously from the strong vertical lines in the middle of the façade, although the entrance is very charming. The side elevation is masterly in its unity, balance and proportion. The gable with the round window above and the large dark opening below it centralizes the attention at once and is well seconded by the group of openings below. The façade is not symmetrical with reference to this motive; nevertheless the balance is perfect.

The interior is treated with charming quaintness and delicacy of detail. We have but one view.

Adjoining Mr. Moore's house, and built some four years later, is the house of Dr. Joseph Leidy. Both plan and elevation suggest a change of mood in the designer, and mark the opening of a period of rapid advancement along the lines of systematic planning and well organized and balanced exteriors. The Cochran house, built about this time, and the Borie and Squier houses and the two gardens, all built later, also give evidence of a change. The exterior expresses perfectly its twofold character, residence and offices joined in one building, by the strongly emphasized window scheme on either side, separated by plain wall surfaces. As an artistic conception, however, the façade is lacking. The exigencies of internal arrangement require a small room, perhaps a bath-room, and consequently a small window, in the middle of the second story, leaving large wall spaces at the place where the eye looks for a commanding feature. A very clever effort has been made, and with some degree of success, to overcome the difficulty by accenting the central openings with carving and mouldings and also by strengthening the corners. The color and texture of the material, rough, dull red brick and warm light stone, add much to the general effectiveness. The faults of the design appear to be entirely due to the absolute requirements of the plan, but the excellencies far outweigh them, and the house is one of the now rapidly increasing number of architectural oases in the city that has been more execrable in the eyes of the profession than any other in America.

As is well known, Philadelphia, even to the outskirts, is sliced vertically into strips 15 to 20 feet wide, and all habitations are planned to fit these slices. Having light only from front, rear and above, the maximum number of arrangements of a given number of rooms is quite limited. In the course of many years a few types of interiors and exteriors became stereotyped, and the whole city became a hopeless desert of smooth red brick fronts with white



RESIDENCE OF H. LA BARRE JAYNE, ESQ.
1824 De Lancey Place, Philadelphia, Pa. Wilson Eyre, Architect.

marble trimmings, all planned essentially the same. In late years public sentiment has been rapidly changing, and the streets are offering more variety.

We have not before us the plan of Mr. Jayne's house. The exterior is among the best designs here presented. The walls are of rough red brick, varying slightly in color and laid in Flemish bond with very wide white joints, resulting in the best texture I have seen produced in brick. The composition is beyond all criticism, and is a demonstration of the high degree of skill to which the designer has attained in the art of architectural composition.

Julian Millard.



FREE MUSEUM OF SCIENCE AND ART.

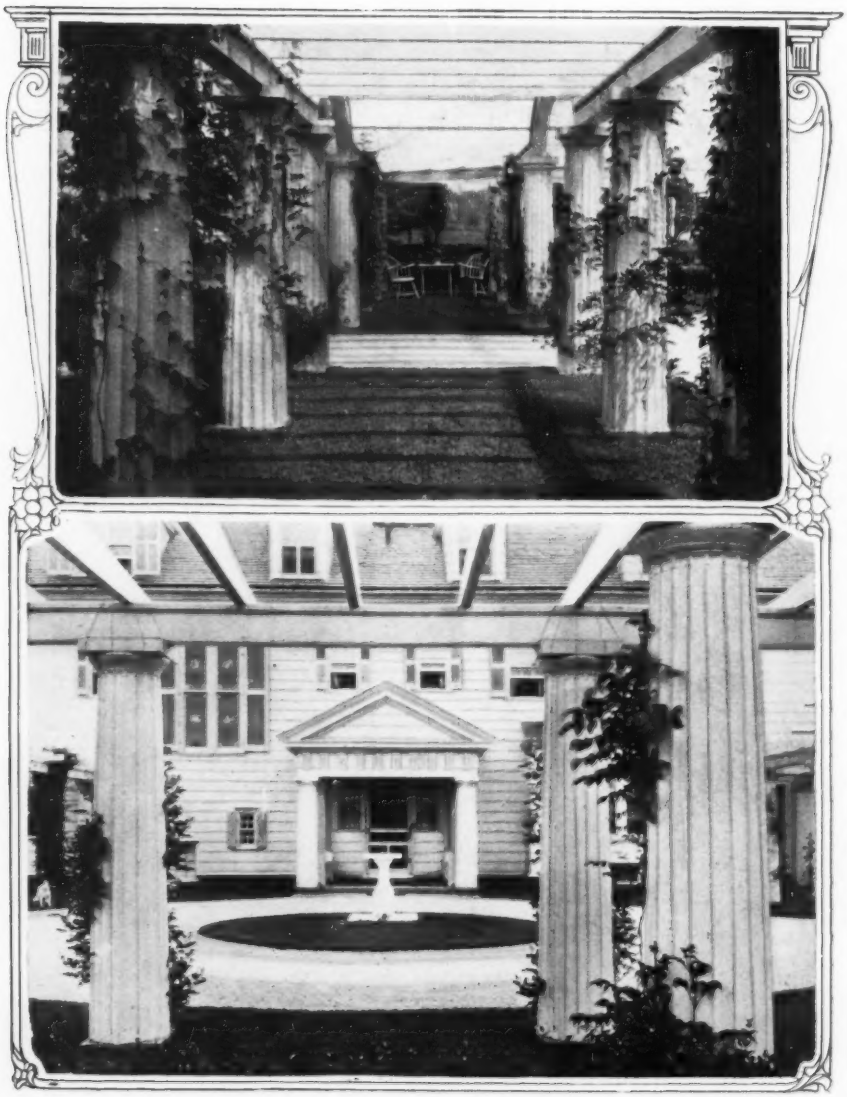
Philadelphia, Pa. University of Pennsylvania.

Wilson Eyre,
Cope & Stewardson,
Frank Miles Day & Bro., } Architects.



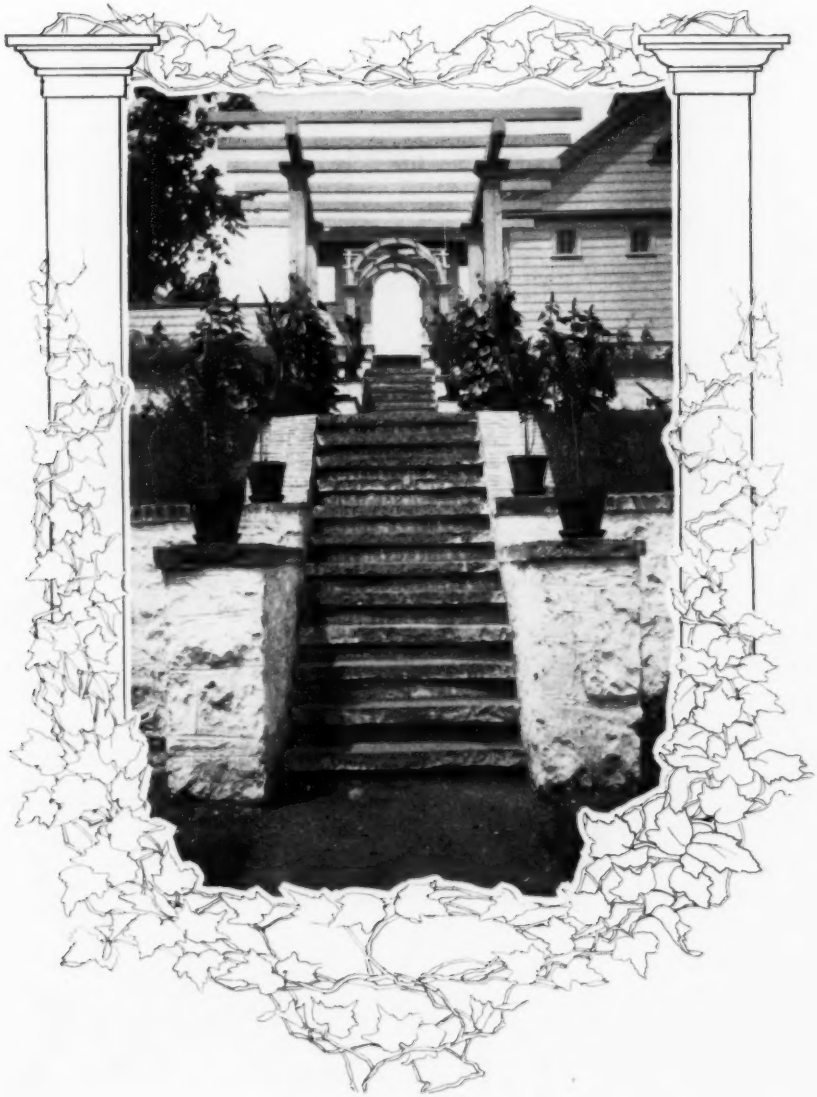
RESIDENCE OF STEPHEN PARRISH, ESQ.

Windsor, Vt. Wilson Eyre, Architect.



RESIDENCE OF F. SQUIER, ESQ.

Greenwich, Conn. Wilson Eyre, Architect.



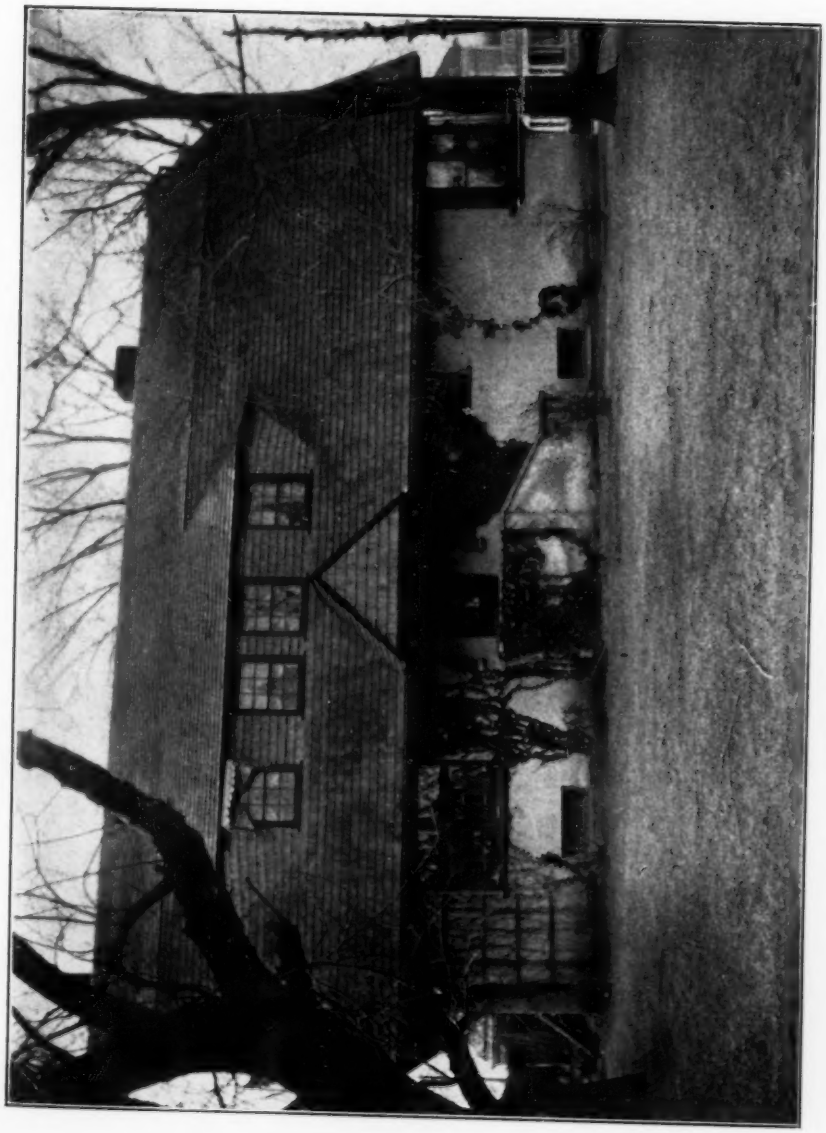
RESIDENCE OF F. SQUIER, ESQ.

Greenwich, Conn. Wilson Eyre, Architect.



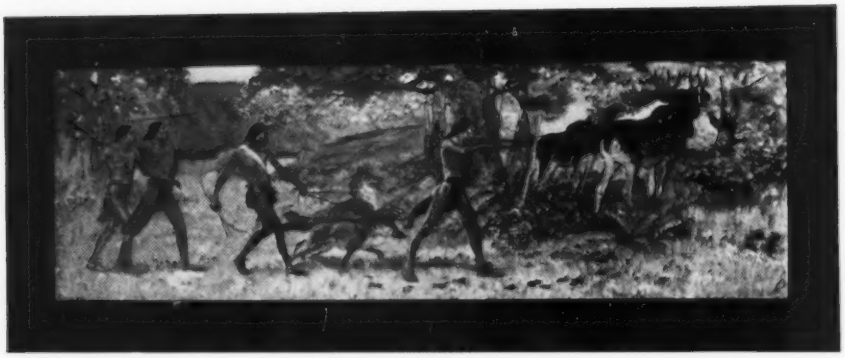
THE DENNISON BUILDING.

John Street, New York City. Wilson Eyre, Architect.



THE CRENSHAW HOUSE (E. A. CRENSHAW, ESQ.) Wilson Eyre, Architect.

Germantown, Pa.



FRONT PANEL OF PIANO.

TECHNICAL DEPARTMENT.

AN INTERESTING EXAMPLE OF AN ART PIANO BUILT BY STEINWAY & SONS.

THE piano illustrated in the accompanying engravings is an interesting and highly praiseworthy variation from the "historic" styles which usually furnish the basis of design in the decoration of piano cases. This instrument was made for Mr. Doheny, of Los Angeles, Cal. The panels are the work of Mr. Deming. The case is constructed of oak on very simple lines, with square uprights and flat surfaces and panels without molding, in the manner of mission furniture. The oak is finished in a very delightful shade of dark brown, almost black, without gloss, which adds to the apparent strength and solidity of the whole. The panels are painted "all over," leaving no wood showing.

The subject on upper front panel is:

"An Old Time Still Hunt."

This is painted in a conventional manner; the Indians are holding two Indian dogs in leash and aiming their arrows at two moose, seen through the trees facing the purple hills and turquoise sky and water, which is in charming contrast to the warm colors of foreground and figures.

The subject on one side is:

"An Indian Lover."

Near the top of the long panel is an Indian tepee and low down in the foreground stands a young buck playing the love flute. One can almost hear its plaintive, birdlike notes, so vivid is the coloring.

In the middle distance comes the Indian maiden with head gracefully poised, slightly to one side, listening and gradually approaching her lover, who is half hidden from her by intervening foliage. A warm and luscious moon tips the scenery with rosy light.

On the other side panel the subject is:

"A Twilight Serenade."

Seated at the side of a tepee and shaded from the light of the rising moon are two Indians playing a serenade and watching for the coming of the maiden across the playful brook that carries glints of fairy light upon its many ripples, encouraging the maiden's coy advances, who gently parts the bushes with one hand and



PIANO, WITHOUT MUSIC REST.

carries with the other the pitcher for water, her ostensible reason for coming. Then in the twilight the young buck goes near the lodge of his sweetheart, who comes out and they stand wrapped in the same blanket and talk.

The name plate is painted in accordance with Indian decoration, an Indian treatment of the butterfly, upon which is painted "Steinway & Son, makers," and flanked by two Indian musicians.

The music rest is of novel design, being made of buckskin stretched on sticks forming an Indian tepee, with its painted decoration. When not in use it is folded with the skin rolled around the sticks and placed in behind the front of the piano.



PIANO, WITH MUSIC REST IN POSITION.